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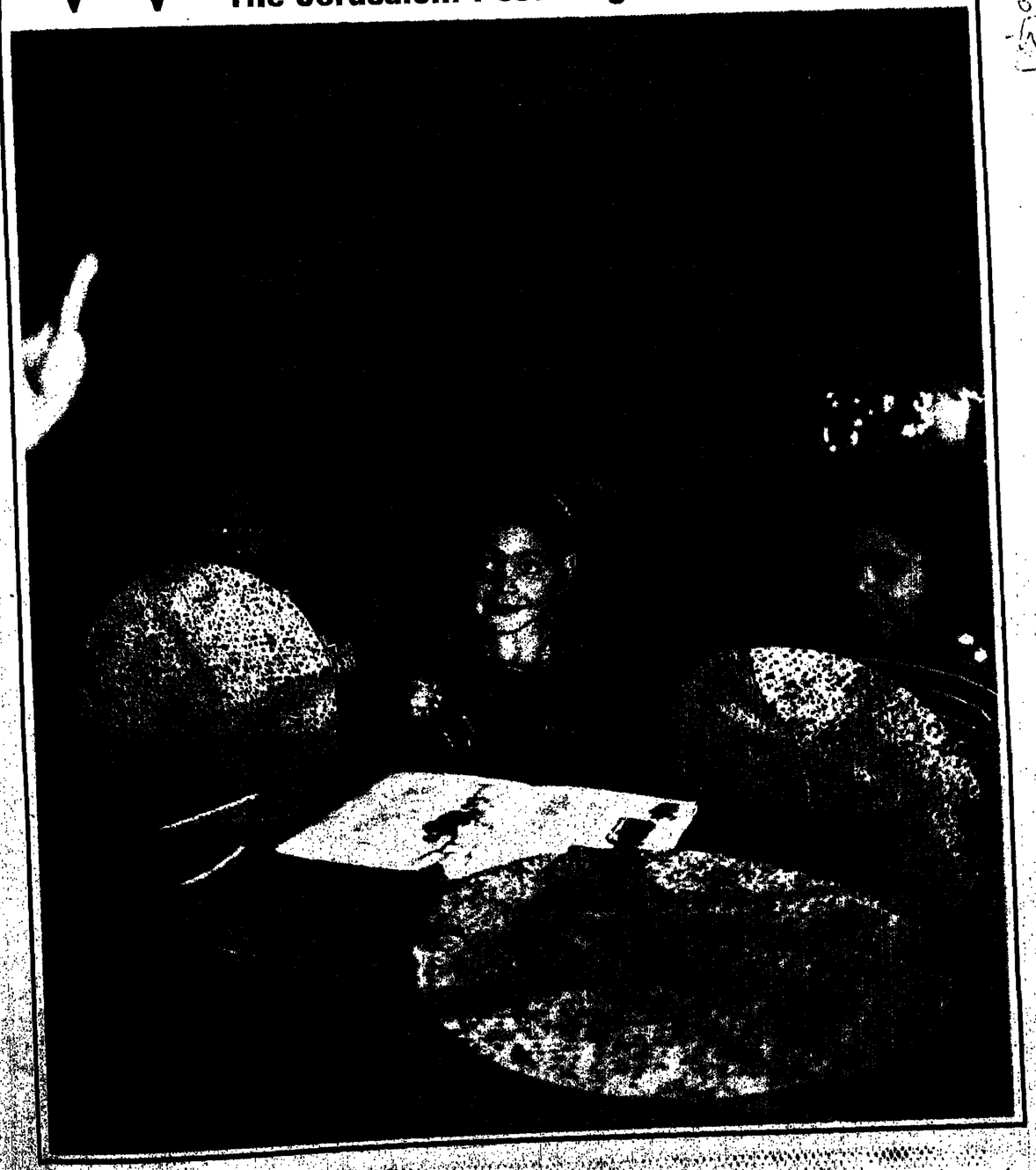

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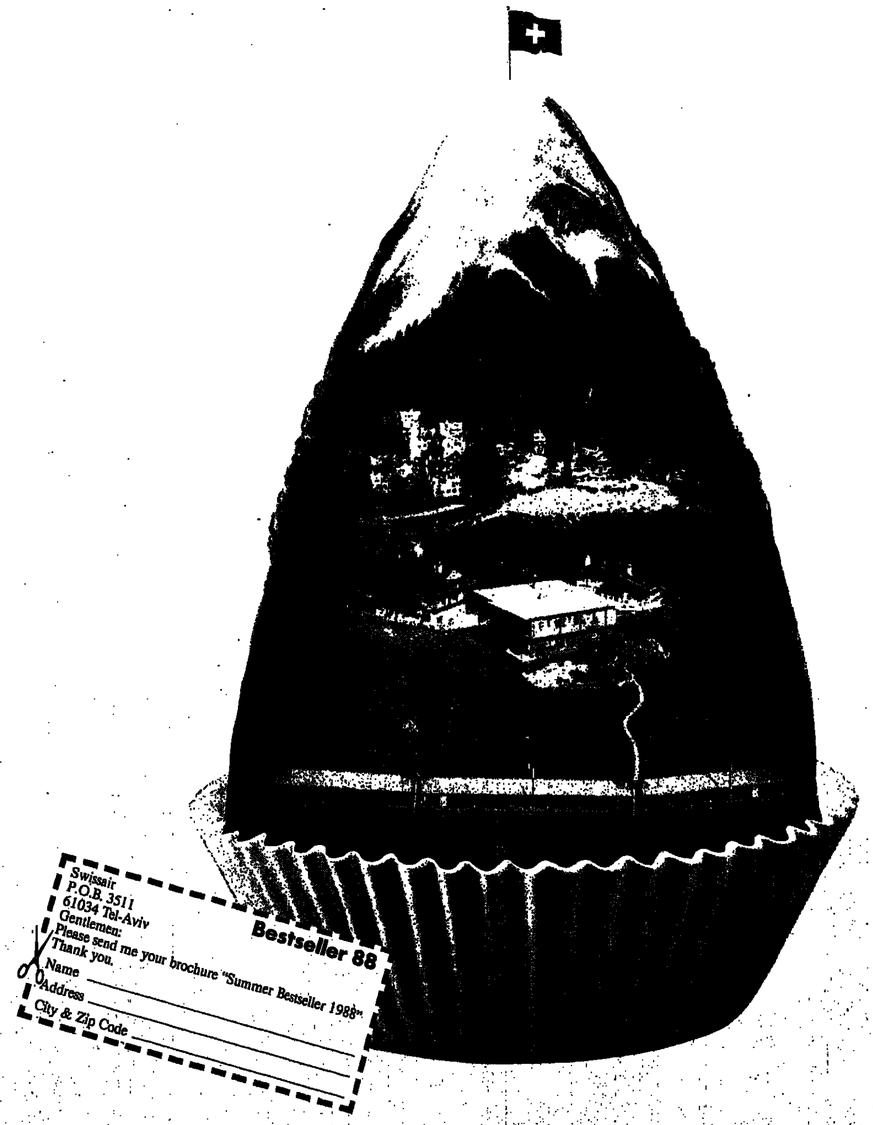

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On the cover - Children at a Jerusalem Talmud Tora learn about the observance of Passover this week. Photo by Joel Fishman.

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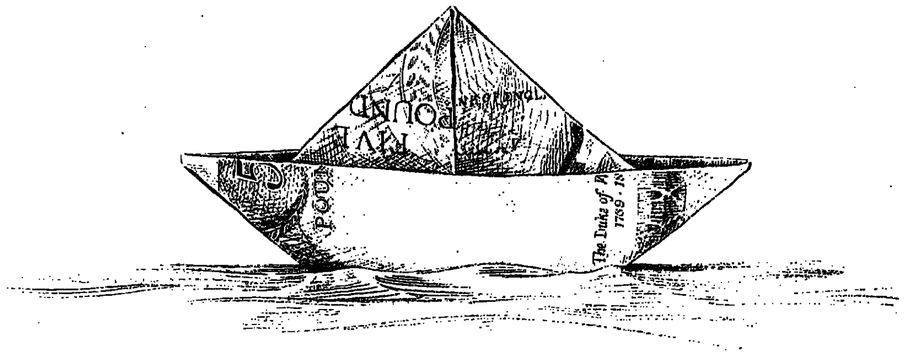

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Freedom - for what?

Pessah has come to have universal significance because of the way the Tora and its elaborators, the Talmudic sages, command the Jews to celebrate their ancient birth to freedom and nationhood both intellectually and existentially, writes Moshe Kohn.

The Pessah celebration "commemorates an event which will probably symbolize for all time the essential meaning of freedom – namely, freedom directed to a purpose." Thus wrote Rabbi Professor Louis Finkelstein, chancellor emeritus of the Jewish Theological Seminary of America, in his introduction to an English translation of the Haggada by Maurice Samuel, published in New York 45 years ago.

He noted that there had been "countless other emancipations of subject peoples," mentioning a few referred to in the Bible itself. "But," he said, "none of these other emancipations acquired any ethical significance. None of these peoples have left records interpreting their liberation as a means to a higher end, and therefore none of them helped develop any spiritual ideals as a result of their early experience."

In our own time we have seen many "subject peoples" emerge as sovereign nations which not only are not likely to leave such records, but whose records so far indicate that the world might have been a less bloody place if their sovereignty had been delayed.

To the best of my knowledge, no one has been deputed to check on the ethical or spiritual right to exist of people who are not interfering with the right of others to live in peace.

Nevertheless, people have always felt and philosophers have always maintained – and in recent years psychologists have been persuaded – that purpose makes life more colourful, interesting, lively, worthwhile and – yes – purposeful. And even from an extreme secularist standpoint, according to which there are no transcendental values but values are made by people, values also make people.

"What Man is," said the philosopher Karl Jaspers, "he has become through that cause which he has made his own." And psychotherapist Viktor Frankl says: "Man not only behaves according to what he is; he also becomes what he is according to how he behaves."

IN A RELIGIOUS vein, Rabbi Moshe Avigdor Amiel, the late Ashkenazi chief rabbi of Tel Aviv, expressed the same thought in discussing the connection between Pessah, which is also called the Spring Festival, and Shavuot, the Festival of the Giving of the Tora, also called the Festival of the First Fruits.

On Pessah, he said, we celebrate our flowering as a free, independent entity. On Shavuot, we celebrate our "first fruit" as such an entity, the receiving of the Tora. "Flowers," Amiel said, "are wonderful to behold, but they do not nourish and sustain. The Exodus from Egypt was only a means; the purpose and goal was the Tora."

The Tora itself reports Moses' command to Pharaoh in God's name (Ex. 7:16): "Let My people go so they may serve Me." Not "Let My people go so they may have self-determination for the sake of self-determination," but for the purpose of serving God.

All these thoughts anticipate the point made by Frankl as follows: "Freedom threatens to degenerate into arbitrariness unless it is lived in terms of responsibleness."

According to Finkelstein, the purpose with which the Israelites informed their liberation from Egyptian bondage was "permanent self-dedication to the principle of universal freedom as the essential prerequisite for spiritual growth."

The Israelites certainly did not think in those 20th-century universalist terms 33 centuries ago. But Pessah did come to have universal significance – if not as a result of having been expressly defined thus, then because of the way the Tora and its elaborators, the Talmudic sages, command the Jews to celebrate their ancient birth to freedom and nationhood both intellectually and existentially.

An especially cogent example of this is the large number of precepts Jews are bidden to observe *because* they were slaves or strangers in Egypt, or *as a reminder* of that episode in Jewish history.

AT THE SEDER, we read in the Haggada the injunction from Talmud tractate Pessahim 116b:

"In every generation, each person is to see himself as having personally come out of Egypt, as it is said (Ex. 13:8), 'And you shall tell your son on that day, "Because of what God did *for me* when *I* came out of Egypt." For the Blessed Holy One did not deliver only our ancestors, but delivered us along with them, as it is said (Deut. 6:23), 'And He brought *us* out of there...'"

Maimonides expands and underscores this dramatic injunction. In his *Mishne Tora*, "Laws of Hametz and Matza" 7:6, he writes:

"...each person is to *show* (not merely "see") himself as having personally just been liberated from Egyptian bondage, as it is said, 'And He brought *us* out of there,' on account of which the Blessed Holy One has commanded in the Tora (Deut. 5:15), 'And you shall remember that you were a slave in Egypt' – that is, consider yourself as if you personally were a slave, you personally went forth to freedom, you personally were emancipated..."

The last biblical passage cited by Maimonides appears five times in the Tora.

THE FIRST TIME is in the second version of the Decalogue, in the commandment to observe Shabbat, where we are told (Deut. 5:12-15): "...the seventh day is Shabbat of God, your god; you shall do no work – neither you, nor your son or daughter, your slave or maid, your ox, your ass or any of your cattle, or the stranger living among you, so that your slave and maid may rest as you do. And you shall (or: So that you will) remember that you were a slave in Egypt, and God, your god, took you out of there..."

Jews and everyone living in their midst – kin and stranger alike, free person and slave, Jew and non-Jew, human being and beast – are to share in the weekly Shabbat emancipation ordained by God.

The second time is in Deut. 15:15, after we are told – as people who had been slaves in a strange land – how to treat the Jewish poor and slaves.

The third time is in Deut. 16:12, following a number of details about the Pessah and Shavuot observances, where, furthermore, we are told: "You shall rejoice before God, your god – you, your sons and daughters and slaves and maids, the Levites in your localities and the strangers, orphans and widows living among you..."

The fourth and fifth times are in Deut. 24:18 and 22. Here, the injunction each time follows a list of social, penal and ethical laws. These include the death penalty for kidnappers; paying a day labourer – Jew or gentile – his day's wages before sunset; justice to strangers, orphans and widows; leaving for the latter three groups the forgotten swathe of one's freshly reaped field, the olives left on one's freshly beaten olive trees and the grapes left on one's just-stripped vines.

THE ABOVE ARE only a few of the several dozen ritual, social and ethical laws the Tora commands us as a reminder of our original status as slaves and aliens and the observance of which indicates that that experience taught us right behaviour. An explicit one: "You shall not oppress a stranger, for you know the feeling of the stranger, having yourselves been strangers in Egypt" (Ex. 23:9). Or: "The stranger residing with you shall be to you as one of your citizens; you shall love him as yourself, because you were aliens in Egypt" (Lev. 19:34).

We are to keep honest weights and measures because God, who took us out of Egypt, has commanded us to do so (Deut. 19:36).

The purpose of many ritual precepts is to elevate and sanctify us, because God, who took us out of Egypt, wishes us to be holy (Lev. 11:45; 22:33).

The God who delivered us from bondage and alienhood did so for a purpose: that we should be a model of sanctity and *Menschlichkeit*.

HERE IS A remarkable commandment (Deut. 23:8): "...you shall not despise an Egyptian, for you were aliens in his land..."

The Egyptians enslaved and abused us, after first trying to exterminate us by killing our newborn boys; yet we are not to despise them, because – as the commentator Rashi explains this passage – "when you were in need (when famine struck Canaan in Abraham's and Jacob's times), they extended their hospitality to you."

Rashi apparently bases himself on a comment in Talmud tractate Pessahim 118b:

"Rabbi Yishmael says in Rabbi Yosse's name: When Messiah comes, Egypt will be among the nations bringing him gifts. He will be inclined to refuse their gift, but the Blessed Holy One will tell Messiah: 'Accept their gift, for they extended their hospitality to My children in Egypt.'"

The Pessah and Shabbat observances, the wearing of *tefillin* and *tzitzioi*, the redemption of firstborn male cattle and human beings – these and related biblical commandments are not about magical rites to be performed or talismans against the evil eye, but reminders of our bondage and alien status, remembering which we are to put ourselves in the shoes of similarly disadvantaged people, and treat them better than we were treated.

JUDAISM, HOWEVER, like life itself, is dialectical, leaving many ritual, legal and moral questions to be resolved according to the particular circumstances in which they are confronted. For example, the Midrash Abakir and Talmud tractate Sanhedrin 39b tell us:

"When God was about to drown the Egyptians, Uzza, the guardian angel of Egypt, pleaded with God: 'Master of the universe, You created the world by the quality of mercy; why do You wish to drown my children?'

"So God summoned the entire Heavenly Court and said to them: 'Decide between Me and Egypt's guardian angel Uzza.'

"The guardian angels of all the nations spoke up in Egypt's defence.

"Seeing this, Michael, the guardian angel of the Jewish people, signalled to the angel Gabriel, who promptly went down to Egypt, removed a brick with the mud containing the body of a Jewish infant whom the Egyptians had placed inside the structure to fill and reinforce it, and brought it before God, saying: 'Master of the universe, this is how they enslaved Your children.'

"Thereupon God decided according to the quality of justice, and drowned the Egyptians in the sea.

"At this, the ministering angels began to sing. But the Blessed Holy One said to them: 'How dare you come serenading Me when My creatures are drowning in the sea?!'"

That God reprimanded the angels represents the view of one of the Talmudic sages. In Sanhedrin and again in tractate Megilla 10a, where the above encounter between God and the angels is reported as proof that God does not rejoice over the downfall of His enemies, another one-man view is brought: "God does not rejoice, but He enables others to rejoice."

THIS IS NOT what our generation refers to as "situational ethics"; it is not ethical or moral relativity, meaning that all standards are of equal value, which implies that no standards are of any value. It simply means that certain circumstances require us to behave in such a manner as to survive to continue struggling to adhere to those absolute values.

The Talmudic sages teach us one such value in a discussion that immediately precedes the confrontation they imagined between God and the angels concerning the drowning of the Egyptians:

God created only one first human being, Adam, for two reasons. One was to keep peace among mankind, so that one person should not be able to say to his fellow, "My father was greater than your father." The second was to show God's own greatness: Man produces many coins from one die, and they are all identical; the King of Kings, the Blessed Holy One, on the other hand, has stamped all human beings with the die of Adam, yet none of them looks exactly like his fellow.

And the difference between human beings is something which, in Judaism, calls for a benediction: "Blessed art Thou, O God, our god, king of the universe, for varying Thy creatures." □

Pessah teaches us humility

Ralph Amelan

Pessah is inextricably linked with our deliverance from Egyptian bondage through Divine intervention. But even in later years, Pessah continued to be a focal point of national and religious revival. Its remembrance and observance had contemporary consequences.

The Bible (II Kings 21-22; II Chronicles 34-35) records such a revival in the time of King Josiah, one of the last kings of Judah, who reigned from 628 to 609 BCE. He led the *teshuva* movement of his day, reconstituting the Temple service, fighting idolatry, and meticulously observing Pessah. In II Chron. 35:18: "No Passover like it had been celebrated in Israel since the days of the Prophet Samuel; none of the kings of Israel had kept such a Passover as Josiah kept..."

Yet at the height of his prestige he went out to fight an Egyptian army, and was killed. Just as the culminating event of the original Pessah included an Egyptian debacle and the emergence of the Jews to peoplehood, so Josiah's Pessah preceded his own defeat at the hands of the Egyptians and, not too long afterwards, the end of Judah's independence.

MANY COMMENTATORS have tried to come to grips with the spectacle of a good king coming to a bad end. Rashi says that Josiah did not deserve the tragic fate that befell him. Some use the incident to point out that bad things do happen to good people, and such is the way of the world. Others say that the people had earned their fate, because they had not responded to Josiah's religious reforms. However, there are other possibilities.

The account of Josiah's end in II Chron. evokes a sinister association. We are told that Josiah "*hitapes*" – disguised himself – before going into the battle in which he was fatally wounded by an archer. His fate is identical to that of Ahab (I Kings 22:29-36), one of the wickedest kings of Israel. Is the author of Chronicles suggesting that Josiah was as evil as Ahab? There are certainly enough similarities in the descriptions of the way the two men died to provoke the moral comparison. Where did Josiah go so wrong?

When we compare Josiah with King Hezekiah, who ruled Judah a century earlier, we see that here, too, there are many parallels. Hezekiah was also a religious reformer who was inspired to revive the Pessah service in Jerusalem. After each man has carried out his reforms, a foreign power invades. Hezekiah faces the dreaded Assyrians from the north, Josiah faces the Eygptians. Hezekiah is miraculously saved – Josiah perishes.

One reason for these differing outcomes lies in the nature of their respective military challenges. Hezekiah faced an attack against his kingdom; Josiah was not threatened: the Egyptians were only passing through to help the Assyrians against the rising Babylonian power and Josiah went out to challenge them. In short Hezekiah fought a war of necessity, while Josiah fought a war of choice.

But Chronicles adds an important detail to the historical account not mentioned in Kings. Pharaoh himself, before the battle, gave Josiah a warning:

"What business do you have with me, King of Judah? I have no quarrel with you today, only with those with whom I am at war; and God ordained that I shall be sped on my way, so stop meddling with God, who is with me, or He will destroy you."

A STUDY of Josiah's military tactics compounds the problem. His campaign was a classic of military folly. Chaim Herzog and Mordechai Gihon point out in *Battles of the Bible* that Josiah could have ambushed the Egyptians at the Irron Pass traversing the Carmel range. The Egyptians had marched north via the Coastal Plain, and were clearly posing no direct threat to Judah. Moreover, Josiah could have waited until the Egyptian army had returned from its battles to the north. Defeated or victorious, it would have been weakened to some extent, and would therefore have been a more promising target.

Instead, Josiah took on Pharaoh in the relatively open country of Megiddo Vale, where any Egyptian superiority in numbers could be more effectively deployed. Herzog and Gihon term this strategy "audacious." In view of the outcome, foolhardy might be a better word.

One can argue that Josiah was incompetent as a military commander. In view of the ruling skills he had already displayed, and the lack of any opposition to his battle plan, this is unlikely. The picture we have is that of a wise, popular king who suddenly acted out of character.

Herzog and Gihon suggest a more accurate explanation when they write of Josiah's strategy, "Religious fervour may have accounted for the moral strength to take this calculated risk." In my opinion, this religious fervour was the root cause of Josiah's downfall. He was so sure that God would give him victory that he threw all precaution to the winds.

It is not easy to reconstruct how Josiah's *teshuva* movement got so out of hand, but the biblical text gives us some important clues. The great emphasis that Josiah placed on Pessah was one factor. To be reminded of Pessah is to be reminded of Egypt, the slave state that so nearly wiped out the Children of Israel. And no sooner had the Pessah celebration been restored to its rightful place than Pharaoh and his army appeared, right on cue. The temptation to strike at the symbol of the oppression must have been great. The more practical question of whether Egypt actually posed any military threat receded into the background in the light of the supposed moral imperative.

Another factor was the historical example set by Hezekiah. It is impossible to know to what extent Josiah modelled his reforms on those of his predecessor. It is, however, unlikely that he had forgotten that Hezekiah's actions had been followed by Divine deliverance. Josiah may have reasoned that he would enjoy Divine support just as his great-grandfather had.

Thirdly, there was the prophecy of Huldа. Josiah had been disturbed by the contents of a book of the Tora that had been discovered in the Temple. He feared the punishment of God because of past disobedience of the Tora. He asked Prophetess Hulda about the consequences, and she replied that disaster would befall the kingdom, but Josiah, because of his piety and fear of God, would die in peace before the disaster struck. Josiah may well have taken this to mean that he was invincible and had nothing to fear on the battlefield.

THE PROBLEM with this sort of outlook is that the Almighty is reduced to an automatic reward-giving machine. God has no freedom of choice. Man performs the *mitzvot*, and he inevitably lives happily ever after. God is not free to renege on his promises.

Remember how God chooses to warn Josiah not to fight the Egyptians. He conveys the warning through Pharaoh, and does not tell Josiah directly. In this procedure, we see a hint that perhaps the king of Judah was not considered worthy of receiving the Divine message at first hand.

More importantly, Josiah is being given a lesson about God's freedom. God is saying that he cannot be controlled by the observance of the Tora. Though Josiah had demolished idols, restored the Temple service to its proper place and fully observed the Pessah, he could not control God. God can even speak through Pharaoh, the symbol of slavery and oppression, if He so chooses.

Josiah evidently did not believe that Pharaoh could be telling the truth, and paid dearly for his mistake. It is noteworthy that his death was in complete contrast to Hulda's prophecy. The king did not die in peace and in his defeat he witnessed the beginning of the end of his kingdom. This shows that the Bible views God's promises as mutable. They are a shield, not a sword, and the Almighty reserves the right to alter the Divine plan as He thinks fit.

Some 30 centuries later, another famous leader expressed himself more wisely on the subject. In 1865, the United States was coming to the close of its own Pessah, its deliverance from slavery. The slavery this time was a self-imposed curse, and the deliverance was a much more drawn-out and bloody affair than the Exodus had been for the Children of Israel. By March, the battle was as good as won, and President Abraham Lincoln, delivering his second inaugural address, might have been forgiven for rejoicing that God had proved to be on his side. Instead, he came up with the following words:

"Both (sides) read the same Bible, and pray to the same God, and each invokes His aid against the other. It may seem strange that any man should dare to ask a just God's assistance in wringing the bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes."

THIS PASSAGE shows that Lincoln had a better grasp of reality than Josiah. Lincoln never doubted the justice of his cause. He did, however, realize that God was free to act as He saw fit. In the face of victory, Lincoln displayed the humility that had quite deserted Josiah.

Pessah, therefore, reminds us not only of the foundation of our freedom, but also of God's freedom. This message has important implications for us today.

We live in the reborn State of Israel. Many have seen in its rebirth an infallible sign of the Final Redemption and the coming of the Messiah. Some even maintain that the Almighty has decided once and for all to establish the Jews in their land, and that to surrender control of one inch of Eretz Yisrael is to defy God.

It is only natural, after all the calamities that have befallen us this century, to hope that we will not have to suffer again. But the Redemption is not something that can be taken for granted. However hard it is to contemplate, we could be delivered into the hands of our enemies and be exiled all over again, as far as the Bible is concerned.

The difficulty, as we have seen with Josiah, is that in being so sure of our right to live here, we run the risk of losing that right. This overconfidence blinds us to political realities and leads us into military errors. I am not arguing that this means we must at once surrender territory in the hope of peace. Such a course is, and will be for the forseeable future, dangerous to our safety and more likely to start war than to stop it. However, to base our actions on the belief that God has made us certain promises and will keep them no matter what is at best unsound and at worst dangerous.

Pessah has to teach us humility – not guilt, but humility – in our present predicament. If we fail to learn that lesson, then the prayer "Next year in Jerusalem" may once more prove impossible to fulfil. □

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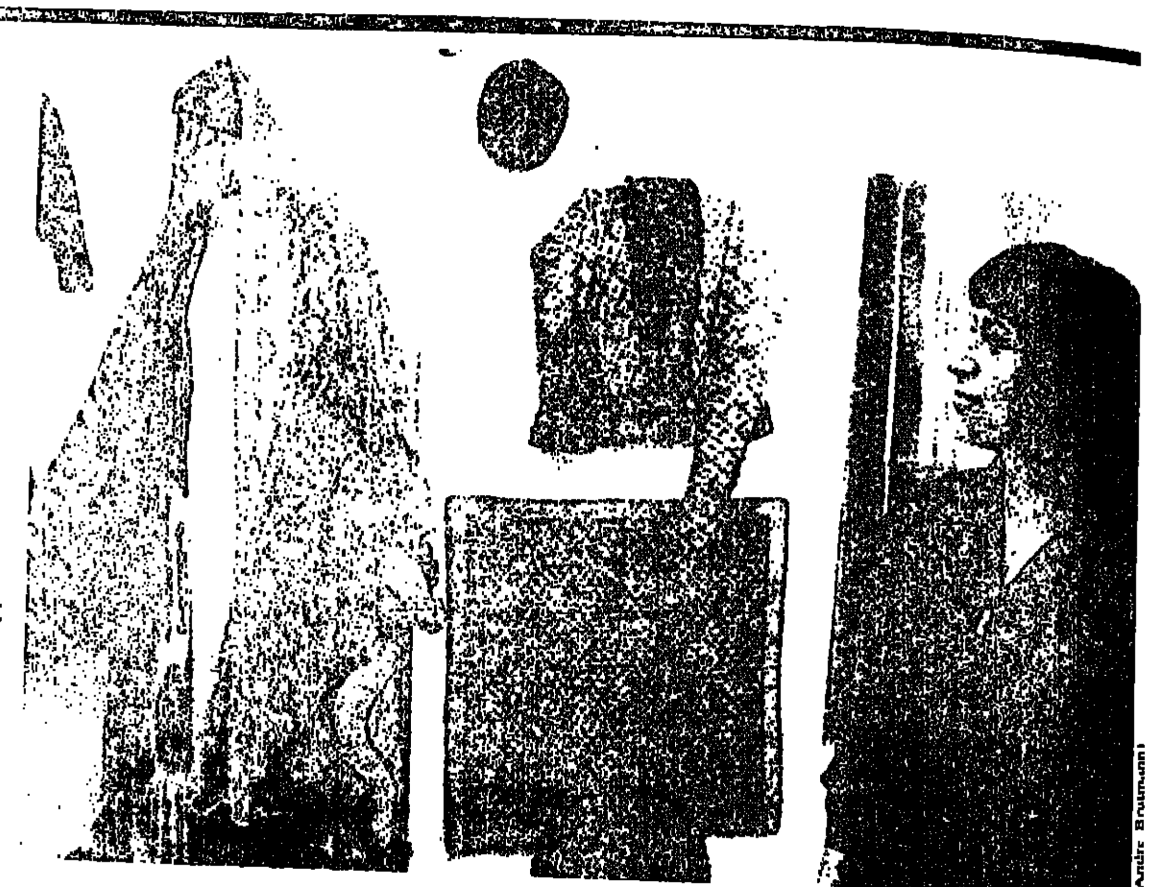


(Left) *A Jewish coppersmith, Ispahan, 1978.* (Top right) *Teheran-born Esther Kanka-Shkalim, curator of the Centre of Jewish Community Heritage at the Eretz Israel Museum, seen here with Iranian exhibit.* (Above) *Farsheed Kiazadeh and his family beginning a new life at the Beit Brodetsky absorption centre.*

OUT OF EXILE

For the 25,000 Jews left in Khomeini's Iran, and for Iranian Jews who have already emigrated, the Passover story of the flight to freedom has special poignancy, Ken Schachter reports.

PHAROAH, the title given to the kings of ancient Egypt, has also come to stand for tyrant or dictator down through the ages.

With Hamans, Herods and Hitlers scarring Jewish history, it's only natural to draw modern parallels. Even with all the present-day candidates for the title, one world leader stands out: Ayatollah Khomeini.

There are about 25,000 Jews left in Khomeini's Iran. For them, and for Iranians who have already emigrated, the Passover story of the flight to freedom has special poignancy. Jews in Iran are the remnant of a community that goes back to the period after the destruction of the first Temple. Yet, Khomeini's Islamic revolution has infused their lives with uncertainty and by most accounts, nearly all would flee if they had the opportunity.

But wanting out and getting out are two different matters. With no Moses to guide them, Iranian Jews are forced to act on their own, stealthily. They won't talk about it for fear of jeopardizing those left behind, but many Iranian emigres arrive in Vienna with harrowing stories of perilous escapes, tales of bribing officials and journeying to far-flung border crossings by bus and even aboard camels. Despite it all, about 60,000 Iranian Jews have fled the country in the last decade, with roughly a third coming to Israel.

When Farsheed Kiazadeh remembers his days in Iran and the people who remain there, he speaks with a tenderness and longing common among emigres. Sitting in his home in Ramat Aviv, Kiazadeh brews strong Iranian-style tea in a double-boiler for a visitor as his two children play.

HE SPEAKS TO them in Farsi because he wants them to retain their Iranian identity and perhaps temper some of the rebelliousness infused by the Israeli culture.

"I want them to retain Farsi culture," he says. "I don't want them to get too much *hutzpa*."

Only 10 people – including his wife and children – were at his father-in-law's house in the southwestern city of Shiraz at the last seder Kiazadeh celebrated in Iran, since most of the family had already emigrated from the country. And when he said, "Next year in Jerusalem" at the seder table, he meant it. The decision was clearly a harrowing one for Kiazadeh, who was a chemistry instructor at Teheran University, a U.S.-style institution. "Most of the family were in the U.S. or Israel," says Kiazadeh, who has two brothers in San Diego, California. "I was alone for seven years in Iran. I didn't have any family there." But for his wife, leaving meant separation from her parents. He, himself, was leaving a good job and so far, has been unable to find work in Israel.

Asked why he did it, Kiazadeh does not talk in terms of Zionism. He came to Israel, he says, because he thought it best for the children, Danny, now five, and Noga, four. The Zionist in the family, he explains, was a brother who came to Israel with a youth group at the age of 10 and was later killed in the Yom Kippur War.

Although Kiazadeh agrees that most Iranian Jews view Khomeini as a "modern pharaoh," he feels that the view outsiders have of Iran is distorted. Jews are not assimilated into Iranian society, but for the most part, are able to work and study without harassment, he reports. The Khomeini government remains strong and attempts to topple it by the son of the late deposed shah will probably fail.

TO TEHERAN-BORN Esther Kanka Shkalim, who came to Israel as a child in 1958 and now manages the Centre of Jewish Community Heritage at Eretz Israel Museum, Khomeini's fundamentalist Shi'ite rule is understandable as a reaction to the Western orientation of the shah.

The Pahlevi dynasty took power in 1925, ending a long, bleak period for Iranian Jews. In the social structure of pre-Pahlevi Iran, Jews were virtually untouchable.

"If a Jew touched the food of a Moslem, it became impure, making it difficult to select fruit and vegetables in the market," says Shkalim. A Moslem could even be contaminated by rainwater that had first fallen on a Jew, "so they would hit us," she adds.

Even killing a Jew would only mean a fine for a Moslem, while killing a co-religionist could bring the death penalty. Because of such bias, Iranian, along with Yemenite Jews were often considered the worst off among the Jews of the Islamic world.

The yoke of discrimination was lifted with the installation of the Pahlevis and the modernization of Iran. So it was with trepidation that Iranian Jews witnessed the toppling of the Peacock throne in 1979 and the ascent of Khomeini. Jews feared a return to the pre-1925 tyranny; yet despite Khomeini's fiercely anti-Israel rhetoric, Jews have been able to work and worship largely unmolested. Like the rest of the population, however, Jews have had to abandon some of their Western habits. Things like wearing ties or playing tennis were out, one couple reported.

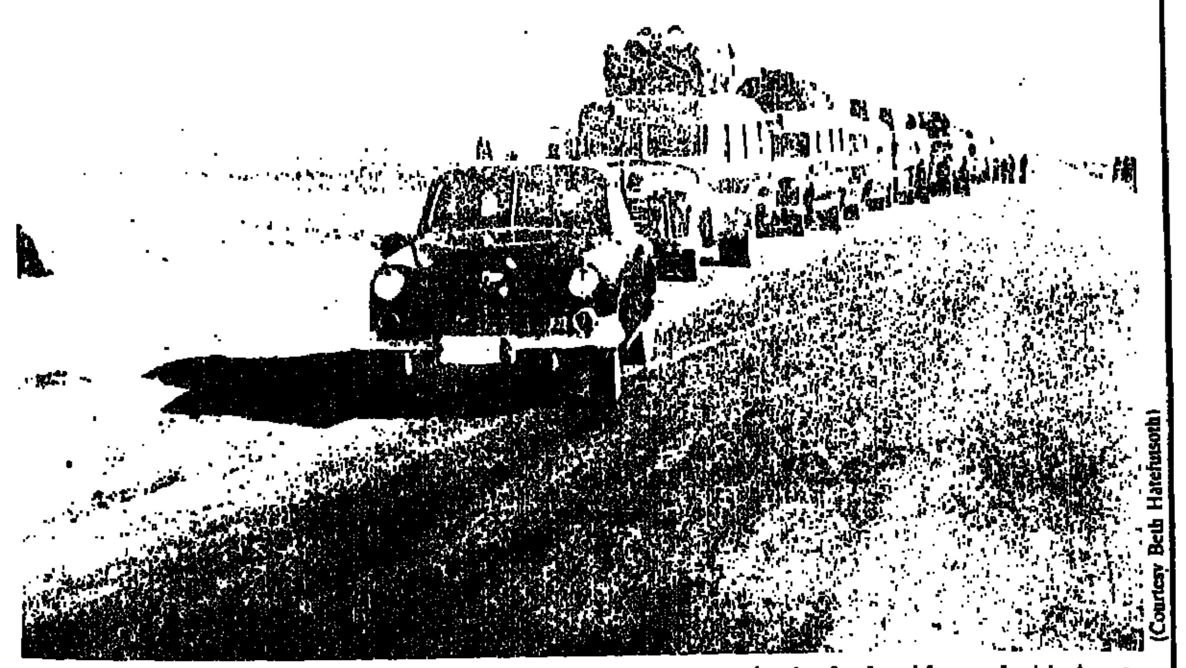
One Iranian Jew – let's call her Ruth – declares simply that Khomeini "is a disaster. He turned our lives upside down." At least part of the problem, however, stems from economic difficulties faced by all Iranians. In the shah's time, Iranians could buy $1 for 70 rials on the black market, she says, nowadays, the rate is $1 for 1,000 rials. For Ruth's family, that meant selling a 200-metre house in Iran, but making only enough money from the transaction to buy a car in Israel.

Ruth disputes the notion that support for Khomeini is as broadly based as it appears. A lot of people supported him without knowing what they were doing, says the Holon resident and mother of three.

She speaks wistfully of the close friends she left behind in Teheran, including Moslems.

"The Moslems there were really very good," she says. "The links were stronger than with Israelis here. Even between Jews and Jews here, we don't have friendships like that. We still talk on the telephone with our Moslem friends there."

Over the years, as relatives fled Iran, the number of people sitting at Ruth's family seder table shrank drastically. Then it was the turn of Ruth's family to leave for Israel. As things turned out, they arrived during Passover week. □



(Above) *Women baking matzot, Iran, 1964.* (Centre) *Immigrant convoy leaving for Israel from a Jewish Agency transit camp near Teheran, 1950.* (Below) *Jews leaving an Iranian village for Israel, 1950.*

'A hundred good years'

WHEN IRANIANS and Iranian-born Israelis gather to celebrate the Passover seder, they perform the same rituals as Jews worldwide. But during their 2,500-year history in Iran, they've added some distinctive customs to the ceremony. Esther Kanka Shkalim, manager of the Centre of Jewish Community Heritage at Ha'aretz Museum relates a number of traditions:

□ After returning home from synagogue, families greet each other with: "*Sad sal be'in salha chub beresid*" – Farsi for "We hope you'll have 100 good years."

□ Unlike other communities, where the leader alone recites the Haggada, in Iran, each participant follows, chanting a section by heart while holding three matzot.

□ To the section in the Haggada ending: "This year we're in the diaspora and next year we'll be in Israel as a free people," long-downtrodden Iranian Jews add in Farsi rhyme, "and all enemies of Israel will go blind."

□ All participants at the seder wash their hands and the girl or woman who pours the water is thought to enhance her chances of finding a good husband or bearing a child.

□ This hand-washing water is not thrown out and if a childless woman dabs it on her head 40 times, it is supposed to favour her chances of conceiving.

□ Before the ceremony, the seder glasses are put in a big water-filled tub, but unlike the hand-washing water, this water is deemed cursed. The water must be disposed of far from the house by the following morning. Modern plumbing has solved the problem of removing the water, but in the past, some Jews would pour it near the home of a Moslem enemy to symbolize the wish that he would leave and become a nomad.

□ Pieces of the *afikoman* are distributed to celebrants to bless their homes for the following year.

□ Before reading the section on the 10 plagues, the entire seder table is covered as protection from the curse.

□ In some communities, a few family members exit the house when the Haggada describes the Exodus from Egypt. They knock at the door and enter, costumed as Jewish travellers. A dialogue ensues: "Where do you come from?" "I come from Egypt." "Where are you going?" "I am going to Jerusalem."

□ During the singing of "*Dayeinu*" family members playfully hit each other with spring onions. Even in the patriarchal Iranian family, on this night, children can whip parents and wives can whip husbands with impunity.

□ After Passover, on the so-called "ninth day," Iranians celebrate *Ruseh Bargh*, their equivalent of the Moroccan Mimouna festival. At sundown on the eighth day, families prepare a festive meal. They also put their silver and gold in a pot of water and mount a big mirror nearby. The reflection symbolises the hope for a year of plenty.

There follows a day of picnics, at which young men and women hope to find an eligible partner.

An Israeli who came from Iran as a young girl recalls that she and her sisters used to dub *Ruseh Bargh* "market day" for this reason.

In Israel, where Passover lasts seven days, *Ruseh Bargh* becomes the "eighth day" of Passover. Iranian-Israelis gather at the National Park in Ramat Gan, where crowds can exceed 50,000.

KEN SCHACHTER

هكذا من الأصل

Songs of Babylon

The Jews who left Iraq and their descendants still sing the songs of Babylon. Their self- confidence may have faltered in the face of the pressures of absorption into Israel and the attractions of the Diaspora, but wherever Iraqis are found, the distinctive Judeo-Arabic dialect, the liturgy, music, customs and cuisine were kept alive.

"BY THE WATERS of Babylon, There we sat down, yea we wept, When we remembered Zion."

Thus sang the exiles, borne away into captivity by Nebuchadnezzar after the destruction of the First Temple. Those who indeed "set Jerusalem above their chiefest joy," – some 42,000, according to the sources – returned to the land of their fathers with Ezra and Nehemia 70 years later, after Babylon fell to Cyrus. The returning exiles brought with them the sophistication of the vast Persian empire: new manners and customs, a new script and even new Babylonian names for the months of the year.

Those who remained in Babylon prospered and multiplied, regarded for centuries as the premier Diaspora. Then, in the mid-20th century, another Ezra and Nehemia arose. The mass exodus of Iraqi Jews to the newly-born State of Israel, code-named Operation Ezra and Nehemia, brought to an end two-and-half millennia of continuous Jewish habitation between the Tigris and Euphrates rivers.

But the Jews who left Iraq and their descendents still sing the songs of Babylon. Their self-confidence may have faltered in the face of the pressures of absorption into Israel and the attractions of the Diaspora, but wherever Iraqis were found, the distinctive Judeo-Arabic dialect, the

Marcia Kretzmer

liturgy, music, customs and cuisine were kept alive.

NOW, THOSE of Iraqi origin or descent – estimated at 275,000 in Israel and another 30,000 in England, the U.S. and Canada, France and the Far East combined – have vowed that the ancient heritage, cultural possessions and traditions of Aram-Naharayim shall not be consigned to oblivion.

During Pessah, a museum celebrating 2,600 years of the Jewish presence in Iraq will be opening at The Babylonian Jewry Heritage Centre in Or Yehuda. Joining President Chaim Herzog at the April 5 opening will be prominent Israelis of Iraqi descent such as Knesset Speaker Shlomo Hillel, Minister of Finance Moshe Nissim and Minister of Health Shoshana Arbeli-Almoslino.

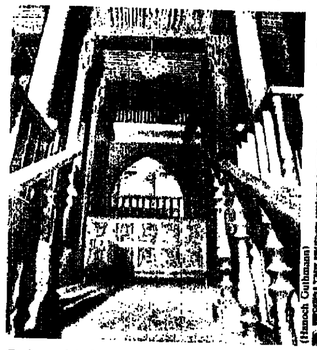
Former cabinet minister Mordechai Ben-Porat, a native of Baghdad and himself one of the emissaries who led a clandestine existence helping to organize Operation Ezra and Nehemia, heads the centre.

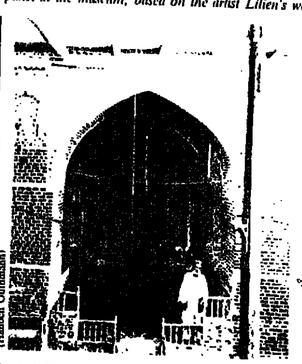
For more than a decade, said Ben-Porat, the centre has been involved in researching and documenting the Jewish community in Iraq, creating a library, amassing original documents, antique Tora scrolls, artefacts, recordings of popular songs and liturgical music, as well as arranging events like the model Iraqi wedding ceremony held last year in Tel Aviv. The centre publishes a periodical, *Nehardea*. It has put out six publications so far and another two are in press.

The general conception of the museum as a living learning centre – with dioramas, scale models of famous sites, maps that light up at the press of a button, and life-cycle exhibits – will be familiar to anyone who has visited Beth Hatefutsoth. The NIS 3 million museum was, in fact, designed by the Grundman company, which planned many of the exhibits at Beth Hatefutsoth.

WITHIN THE themes of exile and

From the photo archive of the Babylonian Jewry Heritage centre: Yehezkel Sasson, minister of finance in the Iraqi government 1922-25. (Right) *By the Waters of Babylon, an illuminated stained glass panel in the museum, based on the artist Lilien's work.*





(Hanoch Gutmann)

Scale model of the Great Synagogue of Baghdad. (Centre) *Old photo on which the reconstruction was based.* (Right) *Diorama showing a member of the Iraqi Zionist underground swearing allegiance.* (Below) *Garments, embroidery and ritual items used for Brit Mila.*

return dominating the museum, the story of Iraqi Jewry unfolds.

On a press tour of the museum, Professor Yitzhak Avishur of Haifa University, who heads the museum's academic committee, said that until the 11th century, when it was eclipsed by the European communities, Bavel (Babylon) exerted the dominant influence on world Jewry. It was known as *the* Diaspora and its community leaders, the exilarchs, were known as *Resh Galuta*. The museum's dioramas of the *yeshivot*, the crucible of this development, have been constructed with careful attention to historical accuracy.

The commentaries and disputations of the *amoraim* in their academies of Nehardea, Sura, Pumbedita still echo down the ages, forming the bedrock of Jewish learning and law. Even after the Babylonian Talmud was completed at the end of the fifth century, during the period of the *geonim*, the influence of Babylonian Jewry numerically and culturally continued to grow, especially after Baghdad became the centre of the caliphate.

But even during the so-called golden age of the *geonim*, through the period of Ummayyad and Abassid rule, and later, under the Seljuks and Mongols, there were vicissitudes. Though their erudition, high rank and influence were noted by the rulers, the Jews of Iraq also knew harsh decrees, Moslem fanaticism and persecutions, the poll tax, the yellow patch, lootings and banishment.

With Ottoman rule, the situation of the Jews improved somewhat, and by the beginning of the 20th century, under the terms of emancipation granted by Turkey, the Jewish community attained its zenith of wealth and influence.

BY THE TIME the British Mandate began in 1917, the community had

(Hanoch Gutmann)

Reconstruction of a lane in Baghdad's Jewish quarter – note typical brickwork. (Right) *Engraving on which the model was based.*

(Hanoch Gutmann)

Mordechai Ben-Porat, director of the Babylonian Jewry Heritage Centre. (Right) *A well-to-do Iraqi-Jewish family in the Twenties.*

eagerly embraced modernity. Jews from the major centres of Baghdad, Basra and Mosul were active in all branches of commerce, banking and government – in fact, the minister of finance from 1922-25 was a Jew. Traditional schooling had already been overtaken by an ambitious community-financed educational endeavour which produced a modern, educated elite. Photos of the period at the museum include rows of demure schoolgirls at the Alliance Israelite Universelle.

Energetic and restless for adventure, scions of prominent families travelled to England, Europe, India and the Far East to found branches of family businesses, mainly in textiles. Some of these later became financial empires.

Modern ideas brought in their train a dispute between Iraqi patriots who inclined towards assimilationism and those swayed by the cultural and national ideology of Zionism. But by the Thirties, the situation of the Jews had become precarious. Draconian laws were passed which had a deliberately disabling effect on the livelihood and freedom of movement of the Jewish community. Jewish officials were dismissed and the Zionists, with their cultural and pioneering institutions and their Ahi'ever and Hehaltutz movements, went underground.

IN TIME, anti-British and pro-Hitler feeling erupted into seething hatred of the Jews, culminating, on Shavuot in 1941, in the bloody pogrom known as the *farhud*, in which hundreds of Jews were murdered. A wall of names in the museum commemorates those who died. Moslems who sheltered their Jewish neighbours are also given recognition here.

The writing was now clearly on the wall for the Jews of Iraq, and the Zionist underground turned its efforts to trying to organize the escape of a hemmed-in population. Officials and peasants had to be bribed, papers issued, transit camps and transport organized. In the museum, dioramas and photographs reveal the extent of the Zionist underground operation, shrouded in the utmost secrecy – the secret agents, the couriers, the clandestine radio contact with the Jewish authorities in Palestine, the weapon slicks.

People were smuggled out at a moment's notice: crouched on the floor of trucks on their way to the Iranian border; on foot, sleeping in fields and ditches, helped by Kurdish tribesman; airlifted out of the middle of deserts.

There are photos of Shlomo Hillel, now Speaker of the Knesset, in some of his disguises. Hillel led a four-year, top-secret illegal emigration operation from Iraq as an agent of the Jewish authorities in Palestine during this period. He went on to help organize the mass airlift of the bulk of Iraqi Jewry to Israel. Hillel wrote a gripping book, *Operation Babylon*, about his dare-devil exploits, reviewed recently in *The Jerusalem Post*.

Martial law was declared after the the State of Israel came into being, and hundreds of Jews were arrested. Things came to a head with the hangings of two leaders of the outlawed Communist Party, Sasson Dellal and Yehuda Sadiq. When Iraq's wealthiest and most well-connected Jew, Shafik Adas, was publicly hanged in Basra amid the wild rejoicing of vast crowds, it was clear that no Jew could count on safety or protection.

OPERATION EZRA and Nehemia, the airlift of 120,000 Iraqi Jews, took place between May 1950 and January 1952. It was termed "semi-legal" in that it was formally authorized by the government on condition that the Jews relinquish their citizenship and financial assets, but, explains centre director Mordechai Ben-Porat, the actual exodus was planned and executed by undercover means by the Israeli emissaries working with local agents.

The museum's chronology ends with the exodus of Iraqi Jewry and their arrival in Israel. Research projects for the future will include a profile of Iraqis in Israel. While the majority – even those of business or professional backgrounds – arrived destitute, they have established themselves in every branch of national life. Even politically, they are more diverse than is commonly supposed.

The museum's ethnographic section deals with the distinctive life-cycle customs of Iraqi Jewry. The garments and craft items on display, dating from the turn of the century, include the exquisite cloth-of-gold robe, the *izar*, a feature of Jewish textile arts and the *broderie anglaise* work done by schoolgirls and young women. Especially intriguing are the references to childbirth rites, including a special naming ceremony for girls which may be unique in Jewish communities.

The museum plans to incorporate references to the musical treasures of Iraqi Jewry in its audio-visual presentation. Accompanying the visitor through the various exhibits will be voice-over recordings of the *piutim* and quasi-liturgical songs, as well as the songs of the famed *daqaqut*, or women's troupes, and the *chal'ghi* instrumental music, much in demand at pre-wedding "henna" celebrations.

A small section of a street in a Jewish quarter of Baghdad has been reconstructed on the basis of contemporary engravings. Eventually, its doorways and niches will hold representations of typical occupations and handicrafts engaged in by Jews. At the end of the lane, a surprise awaits the visitor: a 1:10 scale representation of the Great Synagogue of Baghdad, carried out on the basis of two faded photographs. The original, an edifice of colossal dimensions, with 70 Tora scrolls and space for thousands of worshippers, was demolished and rebuilt many times. Tradition says it was founded by the exiled King Jechoniah with a handful of earth from Jerusalem.

BEN-PORAT is proud of the museum's progress and its location in Or Yehuda. Once a *ma'bara* of tents and huts, it is now a spick-and-span suburb, still home to Jews of Iraqi descent. (Ben-Porat himself is a former local council chairman of Or Yehuda.) But he acknowledges bluntly that he had hoped for a greater willingness to contribute to the endeavour on the part of the international community of Iraqi Jews. "Individual donations accounted for only 15 per cent of the cost of the museum. We raised another 15 per cent of the funds ourselves – and had it not been for the government of Israel, which provided 70 per cent of the total, we could not have done it at all," he says.

Ben-Porat says that future plans for the museum include a second floor with an expanded ethnographical section, video presentations in the auditorium and a computerized data base for the use of researchers and visitors.

Schoolchildren from all over the country are targeted for special attention from the museum, and it is hoped that the museum will increase understanding and appreciation of the special place of Babylonian Jewry in the annals of Jewish experience. ❑

هكذا من الأصل

"And he has brought us forth
from bondage to freedom
and from slavery to redemption"

(From the Passover Haggada)

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Crumbling of the Sphinx

Egypt's stone pharaoh with the lion's body is cracking up - and has come to symbolize the deterioration of many of the country's archeological treasures. Abraham Rabinovich reports from Cairo.

CAIRO – STARING out in regal silence over the desert for some 4,500 years, the Sphinx has shaken the archeological community with a series of alarming messages.

Early last month, the statue with the head of a pharaoh and the body of a reclining lion threw off from its right shoulder a chunk of stone the size of an oil drum. Before the echo of that fall had died, the top archeologist in Egypt, Dr. Ahmed Kadry, was dismissed from his post as chairman of the Egyptian Antiquities Organization. Dr. Kadry himself had been elevated to the post seven years ago, when the Sphinx shed another piece of stone and his predecessor was sacrificed in atonement by the government. Since last month's rockfall, new cracks have been discovered on the Sphinx's shoulder.

Beyond its direct effect on the archeological hierarchy, the crumbling of the monument has come to symbolize the deterioration gripping many of Egypt's archeological treasures. Within a single generation, time has caught up with pyramids, temples and statues whose builders had succeeded for thousands of years in their aim of creating monuments that defied mortality.

The construction of the High Dam at Aswan, which has raised the country's underground water table, and the development and pollution accompanying the country's population boom have begun to bring out ominous wrinkles in these ancient structures, as if some elixir of youth has suddenly begun to evaporate.

"All the monuments in the country will collapse within 200 years unless Egypt and the international community moves quickly to save them," says Zahi Hawass, director of the pyramid area and archeology adviser to Culture Minister Farouk Hosni. Among the most endangered monuments are temples at Luxor on the Upper Nile, one of the principal archeological sites in the country.

Hawass excludes from his timetable the pyramids themselves, whose massiveness and stable construction should enable them, he believes, to survive for another 1,000 years unaided.

However, deterioration has already set in, and workers were scheduled to begin last week the first-ever restoration project on one of these massive tombs of the Pharaohs – the Great Pyramid at Giza, where large slabs of rock loosened by the elements are threatening to slide down its side.

EGYPT, WHICH has been called the largest open-air museum in the world, is estimated by Unesco to contain a third of the world's archeological heritage. The number of its archeological monuments from various periods has been placed at well over 100,000.

It is, however, the three pyramids and the Sphinx at Giza, on the fringe of Cairo, which evoke the greatest emotional attachment in Egyptians – both because of their accessibility and because of their dramatic appearance. The Giza pyramids are the most imposing of the several dozen built by the ancient Egyptians, while the Sphinx radiates an air of serene majesty and mystery undimmed by time.

Most Egyptians will never see the archeological treasures on the Upper Nile, but the Giza monuments are virtually neighbourhood landmarks in the national consciousness, offering a reassuring sense of identity; a reminder of roots deeper and more tangible than any other people can claim. Cairo residents regularly picnic and stroll in the shade of the pyramids and the Sphinx that rests at their feet.

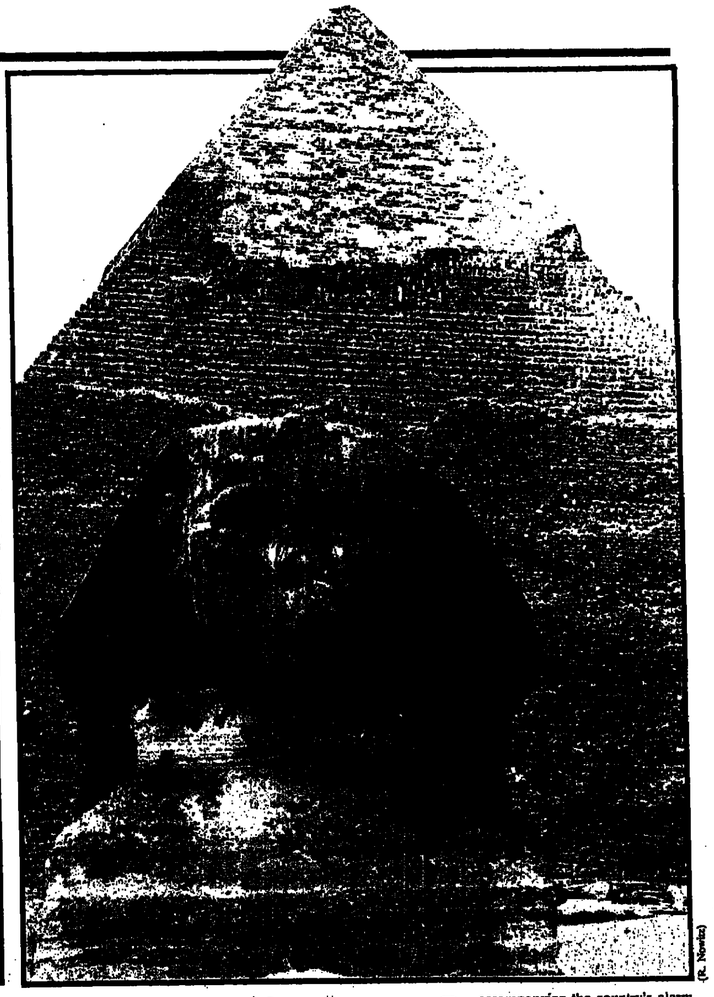
Unlike the pyramids, the largest of which was built from two and a half million enormous blocks of limestone, the Sphinx is essentially a single rock – a carving from living limestone. And therein lies its problem. While the stones for the pyramids were carefully chosen for their durability, even if this meant hauling them great distances from the quarries, the stone from which the Sphinx was carved is mostly soft and given to erosion.

"I'VE OFTEN wondered why they chose such a lousy stone for the Sphinx after going through hell to get proper stones for the pyramids," says Dr. Omar El-Arini, a chemist serving on the inter-disciplinary committee set up to advise on its restoration.

The monument's vulnerability to wind and sand was recognized shortly after its construction in the Old Kingdom period, about 2500 BCE, when a casing made up of stone blocks was laid along part of its flanks as protection. A more extensive restoration project was undertaken a thousand years later – the so-called Middle Kingdom period – and again during the Roman period, another 1,500 years later, when the casing of limestone blocks was extended.

Several restorations have been carried out since the 1920s, the most extensive during the past six years. After all this tinkering, the Sphinx's fate is still an open question, with cracks evident at several strategic points where the stone is naturally jointed.

(Below) *Egyptian treasure: Painted wood statue*



(R. Nowitz)

"The Sphinx is the most endangered monument in Egypt, and one of the most endangered major monuments in the world," says Prof. Rainer Stadelman, deputy director of the German Archeological Institute in Cairo, where he has served for 20 years.

Asked whether there was a danger of the head falling, he said: "There's no immediate danger, but we can't be sure it won't happen in 10 or 20 years if nothing is done."

FOR MOST OF the Sphinx's existence, only the head projected above the sand. Fortunately for posterity, the limestone layers from which the head is carved are significantly harder than the lower part of the 20-metre-tall statue (the height of a seven-storey building). Nevertheless, man and nature have taken their toll.

Three centuries ago, local troops used it for artillery target-practice and shot its nose off. The statue had earlier been deprived of its beard by natural elements that caused it to fall away from the chin.

The most ominous threat to the Sphinx and Egypt's other monuments is the rising underground water-table. When the water reaches stone constructions, it is drawn upwards by capillary action, dissolving the natural salts within the rock. The salty solution eventually works its way to the surface, where the liquid evaporates and the salt recrystallizes on or just below the surface, causing cracks.

"The energy involved in crystallization is greater than the strength of the hardest rock," says Dr. El-Arini.

WHILE SOME EXPERTS attribute the rise in the water-table to the Aswan Dam, others believe it is due in good part to the more intensive irrigation and increased sewage accompanying the country's alarming population growth.

There are numerous other dangers with which the modern age is threatening Egypt's archeological heritage.

Cairo, with a population of some 10 million and ringed by factories, has become one of the most polluted cities in the world. Traffic affects monuments through vibrations and exhaust fumes. The impact of the former has not been studied sufficiently, says Dr. El-Arini.

"Before we have another opera staged at the pyramids or a Frank Sinatra concert, we should have data on the likely impact at given levels of volume," he advises.

One of the greatest menaces, experts say, is mass tourism.

"I'm certain that all the archeological sites in the country will be destroyed in time unless we stop mass tourism," says a foreign archeologist in Cairo who requests anonymity. "The temples were meant only for priests, not for masses of people walking through them. If you have 50 people in a small room, they're doing damage just by breathing, not to mention those who touch the murals or scratch them with a key."

In view of Egypt's economic situation and its dependence on mass

(Continued on page 14)

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(Continued from page 13)

tourism, the archaeologist conceded that curbs are unlikely.

THE CURRENT CRISIS centered on the Sphinx is compounded by bureaucratic infighting, personality clashes and national sentiment, which makes it difficult at times to distinguish between the real plight of Egypt's antiquities and office politics.

Dr. Kadry, a dynamic former fighter pilot, is credited with notable achievements in creating an Egyptian school of restoration which today carries out more than 90 per cent of restoration work in the country, an effort that has won praise from Unesco and other foreign bodies.

Before Kadry's reign, Egypt had depended mainly on foreign expertise and foreign funds for its restoration efforts, as it still does for its archeological excavations.

One of his first acts as archeological czar was to order bulldozers to flatten hundreds of villas, recreation parks and other structures that had been built in the archeological zone close to the Giza pyramids and whose runoff had significantly raised the water-table in the area. There are people in high positions who have still not forgiven him for that, he says.

In the past year or two Kadry's autocratic instincts increased measurably, say observers in and close to the archeological community. "With so many sites to look after, he's been under incredible pressure," says a local journalist. "If the Sphinx has been developing, so has he."

Says a foreign observer: "He's a very intelligent and efficient man and incorruptible, but in the last year he'd become too harsh and too publicity conscious."

There was strong criticism in the local press at the permission granted to French and Japanese teams to drill three tiny holes in the Great Pyramid in search for hidden chambers. As the chief archeological official, Kadry was also burdened with accountability for widespread thefts from Egyptian museums.

The multiplicity of archeological sites in trouble meant that Kadry had to delegate responsibility for restoration work on a broad scale.

"He's been like an army doctor in a tough battle who deals briefly with each of the wounded and then lets a medic finish up," says an Egyptian official. "Not all the medics have been up to it."

According to a foreign observer, the restoration of the Sphinx "was entrusted to an incompetent architect who arrogantly refused to accept the advice of experts."

An Italian architect with expertise in restoration said the large blocks with which much of the Sphinx's body had been clad during Kadry's term are incompatible with the small blocks used in earlier restoration and are esthetically inappropriate. In addition, experts claim that concrete used in the mortar is water-absorbent.

Some experts say it will be necessary to undo the restoration work of the past few years and start anew.

THE RESTORATION, however, has nothing to do with the recent fall of stone, which was in a higher part of the Sphinx not yet reached by restorers.

Not only the Sphinx, but many other treasures are in danger of decay.

The bell began to toll for Kadry, who had been number two man in the Ministry of Culture, when he was passed over for the top post last year in favour of Farouk Hosni, an artist who had been cultural attaché in Egyptian embassies abroad.

In an interview in his home, where he was surrounded by friends who had come to express support, Kadry dismissed Hosni as an uninspired bureaucrat whom he – Kadry – used to keep waiting in his anteroom before deigning to receive him. With Hosni's appointment, Kadry submitted his resignation to the prime minister but was asked to stay on, he says, until he could be appointed as Egypt's representative to Unesco in Paris.

However, a few days after the Sphinx popped its shoulder, Kadry was reassigned by the government to a minor post and promptly submitted his resignation.

"Hosni is directing a cheap theatrical farce," said Kadry. "The day after the stone fell he appeared at the Sphinx without notifying me, and told the press that the international community had to come to our aid. He was settling personal accounts with me by damaging the prestige and dignity of the Egyptian school of restoration.

"There is no particular danger to the Sphinx. We understand well what we were confronting and had plans for dealing with it."

Foreigners have played a great part in Egypt's restoration, said Kadry, but it was slander to imply that Egyptian direction was incapable of dealing with the most pressing problems.

"I plan to speak out in the next few months against this most notorious campaign in the history of modern culture. This campaign has emotionally hurt the average Egyptian and the Egyptian intelligentsia, who loved our defending moral and national values.

HOSNI WAS unavailable for an interview, but Hawass, the minister's archeological adviser, attacked the Sphinx restoration effort without naming Kadry. "By adding new stones, they've made the statue look completely new. And the work has been proceeding without any scientific basis."

At Hawass's direction, a small committee of local and foreign experts has been consulting on how to restore the piece that fell and broke in two.

Some advocate the use of metal bars drilled inside the stones as supports. (One of the materials being considered is teflon, which would not expand or contract with temperature changes, nor rust.) Others advocate extending the outer limestone casing protecting the lower part of the lion body from the elements to embrace the shoulder as well.

A consensus has already emerged against restoring the Sphinx's beard, even if the British Museum agrees to return unconditionally the fragment it holds.

"The world knows the Sphinx without the beard and without the nose," says Hawass. "To put them back would introduce a completely new Sphinx. You can't hurt the eyes of the people. In archeology, this is an important consideration."

Hawass is planning shortly to convene a large international forum to weigh the broader questions of restoration in Egypt, in the hope of emerging with specific new directions.

BOTH EGYPTIAN and foreign experts are divided among themselves as to the gravity of the situation and the methods and personnel necessary to cope with it.

Professor Stadelmann believes that except for the Sphinx, which requires urgent attention, all other monuments can be easily restored "and the Egyptians have the ability to do it."

A foreign colleague, however, sees the continuing deterioration of Egypt's monuments as inevitable unless world expertise is mobilized, and perhaps even if it is.

Kadry asserts that science is advancing faster than the deterioration. "In 200 years," he said, in reference to Hawass's prediction, "applicable scientific data will be enormous and mankind will face these problems more efficiently and decisively."

Meanwhile, the Sphinx will continue to guard the Giza plateau with its dignity unimpaired by its patched-up flanks, its noseless face, and the experts poking at it from every angle.

As the battles among scientists and politicians swirl around it, the stone Pharaoh with the lion's body seems still to be amusing itself with a secret carved into its visage by a supreme artist shortly after civilization began five millennia ago. That secret, perhaps, is that while the pyramids may fade, human nature remains little changed. ☐

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In the beginning it's dumbfounding, one of those strokes of genius whose simplicity makes you catch your breath.

Afterwards you say: "It can't be true, it simply can't," or "It's too good to be true." Then you start looking for the catch, and when you don't find one, you start thinking about it seriously, but carefully. You don't throw up your hands. You examine it, ask questions, search for reasons to be convinced. In the end you have no choice but to accept the fact that this "hot" booklet of coupons, Half Price Europe 1988, which is now available in Israel, too, is a must.

The book, published in Paris, is good in 17 countries in Europe (including Israel) and contains hundreds of discount coupons. Each coupon gives you a 50% discount at hotels, restaurants, night clubs, cabarets, theatres, museums, historical sites, hairdressers and beauty salons, and for concerts, car rental, organized tours, sports events, and at many, many shops in England, Austria, France, Italy, Belgium, Germany, Denmark, Cyprus, Sweden, Switzerland and Spain, ect. For every country there are coupons for shops in a number of large cities, so you can travel freely, and still enjoy a great variety of activities and entertainment at half price at all levels – from popular to 5-star standard.

Behind this scheme is the American Marketing Co., which is based in Florida and Paris. A.T.U.F. – International Trading Ltd., (representatives of American Tourister in Israel) recognized the importance of this book for the Israeli traveller – whether businessman or vacationer – and obtained the exclusive right to represent American Marketing in Israel, and market Half Price Europe here. American Marketing has signed contracts with all the firms appearing in the book, and included only those which promised to grant a 50% discount or provide their services on a "two for the price of one" basis.

"THE IDEA CAME about from our young Israeli, Simon Avilea, now vice president marketing. Successful and influential people won't be impressed with less than half price. We have to offer them genuine savings with a sophisticated commercial message," says David Zelikowitz, the publisher of the book and manager of American Marketing. "That's the line we took when we attempted to convince Europeans to participate in the Half Price Europe discount scheme." The first book of coupons was published in 1987 and more than 100,000 copies were sold. They were purchased by private individuals, and large companies such as T.W.A., Volvo, Renault and many others, as gifts for important clients. More than a million orders have already been received for the 1988 edition in the U.S.A. alone – an amazing tenfold increase in a single year!

The hotel chains which have joined the plan, include the Sheraton, Hyatt, Holiday Inn, and others. Every room is simply half price. Thus you can stay in a royal suite for the price of a regular room or pamper yourself in a 5-star hotel at a 2-star price. A more practical person can choose a 3-star hotel and save himself a lot of money. The restaurant plan (many of the restaurants are world famous) is based on one complimentary main course when a second main course of equal or greater value is purchased. The Budget car rental company has joined the scheme, and for every coupon offers two days of rental, one of them free.

All the agreements were made between American Marketing and the businesses concerned. Today, American Marketing, and Half Price Europe have a strong power base in Europe, since they represent a pool of millions of potential clients. Every satisfied customer will bring more customers, not to speak of the publicity the businesses receive by advertising in a book with such a wide distribution.

ISRAELIS ARE NOT the only ones suspicious of so nothing which looks too good. According to David Zikowitz, "Some people don't know whether to believe it, simply because they aren't used to such things. In northern Europe, for example, the book was accepted by everyone as a fact, and snatched up. The Americans too quickly realized its advantages. Inhabitants of the Mediterranean countries, on the other hand, are more sceptical, and look for the catch." Be that as it may, the offices of the publishers are swamped with letters of thanks and appreciation for the wonderful idea and the savings, and for the friendly and gracious treatment received at the places visited through the Half Price Europe scheme.

And indeed, instead of looking for loopholes, it's worth looking at the simple truth. Paris, for example. With the coupons for Paris, there won't be any problem finding a room which suits you, in one of the 24 hotels appearing in the book. Whether you prefer luxury, or a small, intimate hotel on the Left Bank or in Montmarte, you'll find it. With a restaurant coupon, you can eat all you want at the most lavious establishment or settle for a pastrami sandwich at a kosher restaurant or ethnic food. At Paradis Latin you will receive a free bottle of champagne. You can save a tremendous buying perfume, porcelain, leather goods and liquor at half price, in various shops, and if you manage to finish the Paris coupons, you still have a car rental coupon for a trip to the South of France or across the Channel to England.

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by **Tami Ben-Gal, Tadmit**

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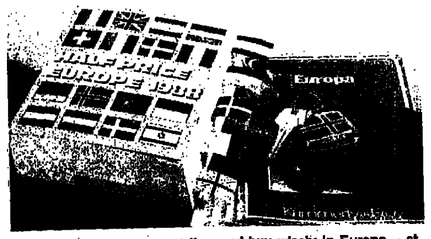

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The general manager of A.T.U.F. says that the number of copies of the Israeli edition is limited, so you are advised to make sure of yours today – even before you start working out a plan for your summer tour.

Incidentally, the price in Israel is the same as everywhere else.

Our recommendation is clear: cut and send the coupon, or phone.

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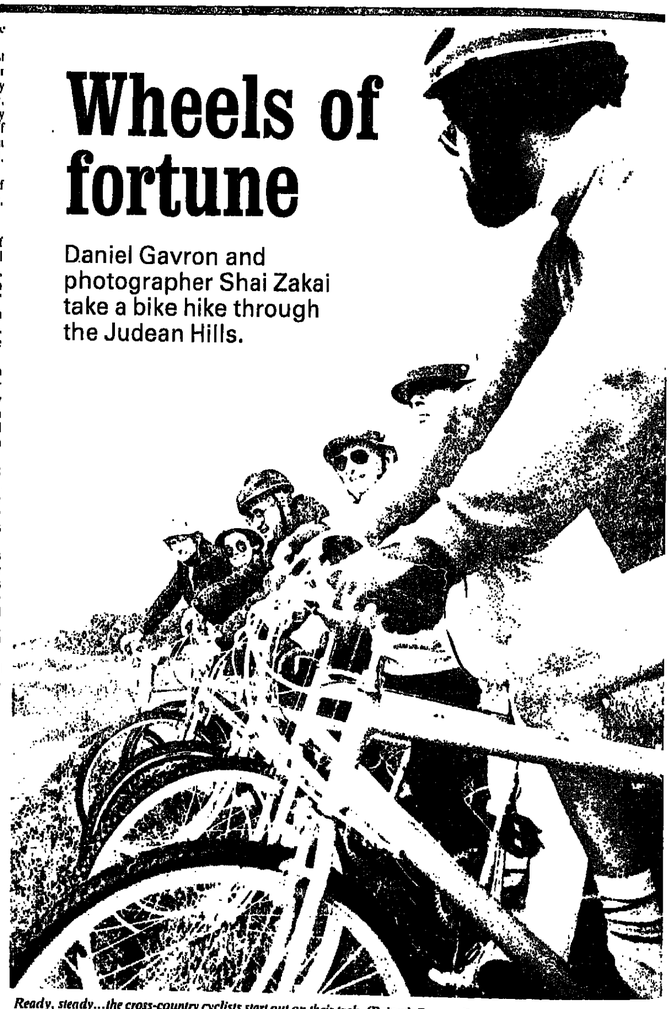
Wheels of fortune

Daniel Gavron and photographer Shai Zakai take a bike hike through the Judean Hills.



THE MAIN problem was finding a day when the bikers, the sun, the photographer and this reporter were all available. It was harder than you might imagine this erratic spring. Finally we decided: Friday, come what may. What came was a cold, blustery day. The wind and rain made cycling hazardous; the light and shade made photography difficult, as we set off from Ramat Raziel, some 10 kilometres west of Jerusalem.

"These are very special bikes," Arnold Schwartz, the expedition's organizer had explained to me. "They can go anywhere."

Poppies and cyclamens, wild marjoram, thyme and thistle dotted the green – particularly lush this year – as we set off eastwards for Kibbutz Tzova, wearing the mandatory light plastic helmets. The bikes took the rough dirt road in their stride. Although it was extremely cold and I had forgotten to bring gloves, I soon warmed up under the influence of vigorous peddling.

As we cycled along the ridge through the gentle, undulating Judea Hills, with the damp wind in our faces, the village of Ein Kerem and the towers of Kiryat Menahem were in front of us over to the right, under lowering cloud. On the left, where the sky was somewhat brighter, the pine-clad slopes rose towards the kibbutzim of Kiryat Anavim and Ma'aleh Hahamisha.

The first test came when we faced a short, but very steep, climb. I didn't think I'd make it; but, clicking up rapidly through 15 gears, I found myself peddling fast but easily, and sailing up the rise with comparatively little effort.

"Trust the bike, man, just trust the bike," pleaded tour leader Schwartz. Still, I kept my feet firmly on the ground over the rougher, steeper parts. As if to illustrate my point, one of our companions fell off her bike, when her front wheel hit a concealed rock; but she landed, unhurt, in a springy bush.

"It's only a matter of experience," insisted Schwartz, scratching his beard.

AS WE took shelter from a brief shower, my tour companions filled me in about cross-country cycling, which started in California less than a decade ago. The first "all-terrain" or "mountain" bicycle arrived in Israel four years ago, said Uri Palit, a tour guide for the Society for the Protection of Nature in Israel.

The grey-haired Palit has been guiding cycling tours with regular bikes for the SNPI since 1980. A few years ago, a friend showed him a mountain bike that he had imported from the U.S. and Palit became an instant fan.

"You can reach the most incredible places," he recounted. "On a recent four-day trip in the Negev, from Uvda airfield to the Timna Valley, we rode along tracks you might hesitate to walk on."

Descending from the mountains into the Plain of Timna, they surprised a party of tourists emerging from a bus. "What are you, a Shi'ite suicide squad?" asked the tourists, observing the steep, narrow track down which they had come.

On another occasion, they cycled through Samaria on their way to Galilee; but found themselves so entranced by the new locations they reached in the hills of Samaria, that they remained in the area for five days.

"We used to cycle quite a bit beyond the Green Line," observed Schwartz, "but that hasn't been possible these last three months."

Reuven Barneis, who insisted on wearing shorts, despite the inclement weather, explained some of the special features of the mountain bike: the frame, made with thick tubes of aluminium alloy, heat-treated and welded by a special process, is particularly strong and light. It can take punishment and is also easy to carry when riding becomes impossible. Aluminium is also a good shock-absorber, giving a far smoother ride than a steel frame, particularly across rough country.

The chain is fully 13 inches from the ground, giving clearance from rocks and ridges. The tyres are thicker and stronger than those of a regular bike, and, when a newly-developed sealing tape becomes available, they will be virtually puncture-proof.

The bike weighs under 13 kilograms, interrupted Schwartz, special lever, took all of three seconds.

"Trust the bike, man, just trust the bike," pleaded tour leader Schwartz. Me? I kept my feet firmly on the ground over the rougher, steeper parts. As if to illustrate my point, one of our companions fell off her bike, when her front wheel hit a concealed rock; but she landed, unhurt, in a springy bush.

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Ready, steady...the cross-country cyclists start out on their trek. (Below) *Reuven Barneis and his bike take a rest.*

Crossing an area of rough scrub (left), *the light-frame bikes are easy to carry; their 15 gears make a steep ascent* (right) *feasible. Menahem Ben-Or checks hic cycle's parts.*

Later, crossing an area of rough scrub, we hoisted the bikes on our shoulders, carrying the light frames easily enough. Down from Tzova toward the Arab villages of Ein Nekuba and Ein Rafa, nestling between the hills and the Ein Hemed (Aqua Bella) Park, we again left the track to traverse open country, this time remaining on our bikes.

Ein Nekuba, was built in the early 1960s by Arab villagers, who had vacated Beit Nekofa during the War of Independence of 1948 and been replaced there by immigrants from Bulgaria. It has a moshav-like structure, with an Arab village superimposed on it. The expanded houses are similar to those in any Arab village, and the minaret of a mosque towers over the settlement; but the houses are laid out in moshav style, all accessible to the internal road. It does not straggle over the hillside as does neighbouring Ein Rafa, a classical Arab village.

Before making the steep descent, we lowered our saddles to ensure stability by being able to put our feet on the ground. The adjustment, carried out by means of twisting a and the gears are particularly efficient. "It is not just that there are 15 gears," he explained. "The gear-ratio is good and its really easy to change gears. The brakes are special too."

I haven't the faintest idea what a gear-ratio is; but as we bucked and swerved over open country, I did find it remarkably easy to change gears, and the riding remained easy up the stiffest slopes.

MENAHEM BEN-OR, who recently took early retirement from the Hadassah Public Health School, hopes to start a special cross-country cycling club for cardiac patients. As we rode along, he talked and I puffed. "Cardiac patients?" I spluttered as we took a short slope. Yes, he insisted, with the proper medical supervision, heart attack victims can be rehabilitated by cycling. Members of a cardiac patients' cycling club in the U.S. cover 100 miles per day on their annual tour.

"It's not just the exercise," he explained, "although that is good in itself. This type of biking takes you away from the main roads, the exhaust fumes and the pollution, into the fresh air of the countryside. Despite the effort made, it is relaxing and invigorating."

His wife Judy, with us on the trip, had only taken up cycling recently, he said. After a few months, she felt much healthier. Judy nodded her helmet in confirmation, as we slid down the hill, by-passing Ein Nekuba, before starting the climb to the Kastel.

Now the knees started feeling the strain, as we embarked on the sustained climb. I managed to keep going for 10 minutes, before being forced to dismount. "Not at all bad for a first time," Schwartz consoled me, as he joined me, pushing his own bike beside mine. The Kastel loomed above us; the others were far ahead, out of sight. With a bit of practice, he insisted, I'd make the climb with ease.

"These bikes make the country larger," he remarked. "Israel is a small country – and it might become even smaller – but with these machines you get to all sorts of places that you never see otherwise." Another advantage was the relatively small investment: no infrastructure, sports pitch, track or court. "You buy the bike for NIS 960, and then make use of the countryside that is already there!"

From the Kastel, we turned back along the old road to Tzova. Fallen into disrepair, with cracks and potholes, it felt like a modern highway, after what we'd been over. By now both knees and backside were feeling sore; but it really was not bad for a first time.

The other enthusiasts had gone easy on me. "Usually we include Lifta (a deserted village adjoining Jerusalem) on the short trip," observed Barneis. "But today the weather looked too threatening." And in fact, just after we returned to Ramat Raziel, the rain came lashing down in a torrent.

From one short trip, I can testify that cross-country biking is stimulating, exciting, healthy, good exercise and good fun. I personally don't intend to give up walking; but I will certainly fit in an occasional bike trip when the occasion arises.

Would-be bikers should obviously take it gradually, and anyone not sure about his (or her) health is advised to take medical advice before starting the new recreation. More details from Arnold Schwartz Tel: 02-817305. □

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DIFFERENT FROM ALL OTHER NIGHTS

IN TEL AVIV and Haifa, committees busily worked to collect food for Passover for the detainees in the Cyprus camps. During the end of March and the first week-and-a-half of April, regular advertisements appeared in all the newspapers announcing the shipment for the Cyprus exiles. A special edition of the well-known Yavne Haggada was printed bearing the symbol of the Cyprus campaign, and proceeds from sales were used to buy additional provisions. Other copies of the Haggada were sent with the April 12 shipment to Cyprus from the Haifa port.

Jerusalem writer Shmuel Bizinski made his own unique preparations for the holiday. Since he assumed that he would not be able to visit the Wall during Passover, he decided to make his way there a few weeks earlier. He buttonholed a friend, a British officer, who secured an extra British uniform which the writer donned. Together the two of them made their way through the embattled Old City, running into groups of Arab legionnaires at every turn but not hindered by them because of their army dress. Despite occasional skirmishes between Arab snipers and the Jews, Bizinski quietly and unobtrusively made his way to the Wall where he uttered a silent prayer.

THROUGHOUT March and during the beginning of April, convoys bringing food from Tel Aviv to Jerusalem were halted by Arab attackers in the Judean Hills. Civilian and military groups effectively closed the road to Jerusalem with only a few battered trucks able to make it through. These siege conditions prompted articles in *The New York Times* and other papers abroad stating that Jerusalem's 106,000 Jewish inhabitants faced starvation: "Bread is rationed to a quarter of a loaf per person daily and there is little meat, poultry, fish, milk, butter, eggs or vegetables for the ordinary public," wrote the *Times*, adding, "even children are going hungry."

Tel Aviv was a different story. On April 8, announcements were published to the effect that every ration-card bearer would be entitled to three kilograms of potatoes, with the possibility of more to come. Matza was available to the poor, and 10 days before Passover at a store opened at 42 King George Street in Tel Aviv, matza was sold to people who had valid ration-cards for sugar.

Practically every local newspaper carried ads from companies such as Ardi, Shemen and Yitzhar with certification by different rabbis that the products were kosher for Passover. For those Tel Avivians who were not planning to have a seder at home, an invitation was printed in the papers and on the billboards alerting them to a public seder scheduled to be held at the Carlton cafe-restaurant on Rothschild Boulevard.

In general, Tel Aviv did not suffer terribly from the type of pre-holiday food shortages Jerusalem experienced. In fact, as part of the Passover ration, 22 tons of chicken were distributed to the city's residents along with an extra ration of potatoes.

Haifa, which was lib rated by the Hagana on Thursday, April 22, was also well supplied. There the city's chief rabbi authorized a historic dispensation: During the holiday, he permitted Jewish bakers to bake bread for Arabs whose establishments were closed. The bread was baked in Ahdut, which had been a frequent target for Arab snipers before the Hagana captured the city.

Illustration taken from the Sinai Haggada, 1948

THE ATMOSPHERE in Jerusalem that April has been captured in a recently-published book called *Letters from Jerusalem 1947-1948* by Zipporah Porath. A student at the Hebrew University in the '40s, then a Hagana volunteer and later a nurse, Porath faithfully chronicled, in letters to her family in the U.S., the events of the year beginning in October 1947.

On March 23, 1948, she wrote of the food situation: "For three weeks I've been waiting for my grocer to save me an egg... Well, today he did it...With utmost tenderness, he wrapped my egg and placed it gently on top of the parcel...The entire bus ride I protected the egg vigilantly. Then bingo, right in front of the door, I missed a step and my treasure went flying...Took the remains, added some powdered milk and powdered egg and scrambled up a delicious little dish."

Thirty days before Passover, according to tradition, one is supposed to be involved with preparations of a spiritual and physical nature. But 40 years ago, conditions in the country were so tense – especially with the withdrawal of the British only a month away – that Jews in Palestine were not sure that the holiday, due on April 23, would ever arrive. David Geffen describes Passover in Eretz Yisrael in 1948.

Porath attended two seders 40 years ago, both on the same evening. The first was held in Rehavia and is described in her book in a letter dated April 24:

"It was a wonderful evening," she wrote, "a huge full moon floating in a bathtub of blue, with little sparklers of stars hovering close by. The Mediterranean sky defies description... at eye level, all this beauty is silhouetted against stark earthy rock and rugged hills."

She and her friend Yehuda, who had invited her to the seder, walked from her apartment in Kiryat Moshe, "experiencing unexpected quiet... not a shot to be heard the whole way." As they walked, they greeted "mutual friends, sang loudly and waved to people on their balconies waiting for guests." The main guests in town were 100 drivers who had brought the last pre-Passover convoy into Jerusalem. They were separated from their own families this seder night but, having helped to provide Jerusalemites with food for the holiday, they were warmly welcomed everywhere.

As they neared the house to which they were invited, Zippy and Yehuda passed the residence of Chief Rabbi Isaac Halevi Herzog, where a "thick security guard" stood. The night before, Rabbi Herzog had broadcast a moving message over the Hagana radio. He addressed the women and men in the armed forces of the Yishuv as "makers of history" and called upon them to draw courage from the Passover festival while invoking God's blessing upon them: "Go in this your strength," he concluded, "and redeem Israel forever."

It was a Sephardi seder. The reigning matriarch was a grandmother whose hand everyone kissed after kiddush. While the Haggada was recited in Hebrew, the important passages were reread in Ladino for her benefit.

"Whenever the conversation lapsed into Ladino," Zippy noted, "the children, little chauvinists, were genuinely upset and demanded that only Hebrew be spoken...The herbs were truly bitter – plucked from the fields like the greens we now eat with our daily fare."

There was mallow, a spinach-like vegetable, which grew prolifically in the open meadows around Jerusalem. Nutritionists had discovered that mallow had highly edible properties, whether raw or cooked, and it soon became a popular dish. To Zippy, the *haroset* tasted just like mortar.

The *afikoman* was placed in a napkin, its ends tied in a knot, and passed to each person at the table, who in turn slung it over a shoulder and held it there to symbolize the way the Jews carried their belongings out of Egypt. When it fell into the hands of one of the children, it miraculously disappeared and was only forfeited against the promise of a book.

Leaving early, Zippy and Yehuda walked on a route which took them away from the Generali Building which was a regular hotbed of gunfire. When she arrived home in Kiryat Moshe, it was still early, so she decided to walk over to the home of Prof. and Mrs. Louis Guttman in the Hamekasher neighbourhood nearby.

There the seder festivities were still underway.

"Professor Guttman was using the Reconstructionist Haggada and a number of American students were present. They even had a chicken," Zippy recalled, "smuggled into Jerusalem by a convoy driver. He had offered it to another family who had rejected it because they weren't sure it was kosher."

IN MEA She'arim, 1948 was no different than any other year. The *shmura matza* bakeries were in operation those first weeks of April – somehow flour had been acquired or saved for the holiday. A poster announced that individuals could bake their own matza any time of day or night in an alleyway just off Mea She'arim Street.

Residing in the Hamekasher neighbourhood were the Renovs and their infant daughter. Both Bea and Jerry Renov were from the American South, she from Atlanta and he from Shreveport, Louisiana. A Zionist match, they married in 1945 after Jerry got out of the Army Air Corps.

In the fall of 1946 they arrived in Jerusalem to study at the Hebrew University where Jerry could use his GI Bill educational allotment. Living in student housing in Beit Hakerem, they, along with other American students, took a secret oath to the Hagana. ("Mostly we patrolled," Bea remembers today.)

In February 1948, their daughter Dorit was born at the Hadassah Hospital on Mount Scopus. Since the access roads to the hospital were at times blocked by the Arabs, Bea and her baby daughter stayed in the hospital 10 extra days, to ensure that they would not be ambushed.

"I vividly recall the seder on that Friday night in April at our house. We had invited other Atlantans, Frieda and Dave Macarov [now Prof. David Macarov], another couple and a single fellow whom we had met at the university. We each brought something so by pooling, we had special fare for the seder." Bea recalls the menu – "two carrots, some matza, three potatoes, wine and 100 grams of frozen meat" – and then adds, "What a unique feeling it was to celebrate the festival of freedom, living with the hope that our own homeland would soon be independent." A few days after Israel became a state, Jerry became one of the first pilots in the Israel Air Force.

The military outpost in Yemin Moshe was the site of a dramatic seder attended, among others, by an enterprising reporter named Malka Raymist. Raymist was covering Jerusalem during this tumultuous period and was determined to be with Jewish troops for the seder. She pulled strings – going through an ex-Air Force Jewish chaplain, an ex-army chaplain, the head of the Menorah Club for ex-servicemen – which eventually led her to the district Hagana headquarters. There, after a number of phone calls, she got a signed pass permitting her to enter Yemin Moshe. Completely surrounded by Arab and British quarters, it had become a Jewish stronghold for Hagana soldiers.

After filing her last story on Friday evening at the Public Information Office just off King David Street, she crossed over to a British sentry post, had her passed checked and walked on toward the windmill. At an unmanned roadblock, she shouted aloud, but when no one answered she slid under the barbed wire. Only then did a soldier appear to check her pass and clear her entrance. As they made their way through a trench, they had to duck quickly when shots whizzed by their heads.

Finally, after walking through winding streets and through buildings with large, gaping holes, she and her escort got to the command post. After quizzing her briefly, the commander welcomed her. Arriving at the seder, they saw a long table set with a white tablecloth, matzot and flowers. There were many bottles of wine, mostly gifts from Jerusalem inhabitants to the frontline Yemin Moshe neighbourhood.

The soldiers began to arrive – Orientals, Germans, Poles and Hungarians. The few remaining Yemin Moshe civilian residents appeared, including a patriarchal figure with a long white beard, dressed in a festive robe that contrasted with all the khaki uniforms. The seder had a flavour all its own, "full of merriment despite the place and time," according to Raymist. Between Haggada selections a violinist played, adding an unusual touch. With patriarchal grace, the old Yemin Moshe resident blessed all assembled.

From the Horev Haggada 1948, for those serving in Jerusalem.

THE TRADITIONAL Four Sons had their own personification in the soldiers present: the intellectual, the quarrelsome, the malingerer and the one who cannot ask questions. Each one had a turn, the highbrow using only very long words, the ailing one complaining of every possible disease – including those of sheep and plants.

Between the third and fourth cups of wine, the phone rang. The commander grabbed it and called for silence. As soon as he hung up, he announced, "Twenty men – outside with me." Grabbing their rifles, they left quickly. Soon the firing began in earnest and then slowly subsided. One by one the soldiers returned, and as they sat down, another bowl of hot soup was brought to each one.

After everyone had eaten, the commander made a speech, as unforgettable today as when it was first made:

"We now are celebrating our liberation from the Egyptian yoke. But at the same time, we are fighting to liberate ourselves and our country from other yokes. The odds are against us," he stressed. "Have no illusions. The worst is yet to come. When Moses led the Israelites out of Egypt, and saw what rotten human material he had on his hands, he decided to get rid of it by remaining with them for 40 years in the desert and letting them die out.

"However," he continued, echoing the Passover message that was heard throughout the country that year, "Moses had time. We have no time – only a few weeks. And we must do our utmost right now. Have no illusions. Be prepared for the worst. Be prepared to give everything. We are fighting for a better future. We are fighting the final battle to free ourselves forever from all yokes. We are fighting for a Jewish State." □

We wish you a Happy Passover

"Wherefore is this night distinguished from all other nights?
On all other nights we may eat either leavened or unleavened bread,
but on this night only unleavened bread..."
Passover Haggadah

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GBS Has Israel Pen-Friend

TEL AVIV.— Twenty-year-old Elisa Deutsch refuses to be put off by the latest turn in the correspondence between herself and George Bernard Shaw, who is now 93.

Elisa, who lives at 20 Rehov Shlomo Hamelech, received a recent message from G.B.S. advising her to "seek younger friends: I am extinct."

This message, the latest in a correspondence that began four years ago, when Elisa lived in London, is penned on the back of a picture showing G.B.S. in a knee-length hounds-tooth cloak, gaiters, and a huge felt hat.

Elisa, who came here four years ago, wrote to G.B.S. when she was 15 and asked for his autograph. She next wrote to him from Palestine to which he replied:

I've been in the Holy Land so we share its charm. I am always glad to hear about it.

The pen friendship waned until a few months ago, when Elisa wrote and the author briefly replied, "I'm no use to anyone now... too old."

"But I didn't write him off," Elisa declared, adding that she sent another letter to which the picture with the inscription on the back is the reply. And she is going to write again. *N.J.*

Dear Elisa
Seek younger friends:
I am extinct
G. Bernard Shaw

Professor Albert Einstein purchases the 200,000th State of Israel Bond sold in the U.S. Making the sale is Yael Sharett, daughter of Moshe Sharett, and Rudolf G. Sonneborn (right), President of the State of Israel Bond drive.

Cows Will No Longer Moo in Jerusalem

Joseph Kapeyta takes his cow to graze in Katamon, Jerusalem.

Cow barns and haystacks in Jerusalem are slated for extinction, according to a recent decision of the Municipal Finance Committee, to accept a Government proposal to transfer them to a more rural environment.

The District Office of the Ministry of Health recommended this move several years ago, but only recently succeeded in locating 40 dunams between Givat Shaul and Motza which are suitable.

Eighty farmers, mostly dairymen, were asked by the Rehovot-Ascalon municipality yesterday to move their farms outside the city limits in an attempt to rid the city of eyesores. The city offered the farmers alternative plans — either a collective barn will be built for all or two-dunam farms will be given to each outside the city.

Nuances of news

Lisa Clayton

IN SOME homes, pre-Pessah cleaning often turns into a history lesson. As drawers and cupboards are emptied, old newspapers are unearthed revealing various long-forgotten facts, such as the price of eggs in 1961, and the 1978 title of the Israeli entry for the Eurovision Song Contest. Those who remember those times turn wistful, recalling all sorts of other seemingly unimportant but human facts of life from that particular year.

These human, or "colour" stories as they're called in newspaper jargon, form the basis of *Israel – Never a Dull Moment* published this month by *The Jerusalem Post* and Yavam Publishing. In a foreword to the book, President Chaim Herzog writes: "The proportion of humorous anecdotes is very high – a delightful phenomenon to come upon in our hard-pressed, generally serious existence."

Filmmaker and originator of *Never a Dull Moment*, Micha Shagrir, says that the book, a mix of front-page news and colour stories, "reflects Israel as it really is." Shagrir says that he wanted to produce a publication to mark the 40th anniversary that wasn't the conventional mish-mash of photos. Since "Israel is a place where there's never a dull moment," he says, the title was obvious.

THE BOOK chronicles each year with a selection of *The Post's* human snippets which have been culled from the 13,000 editions of the paper published since May 16, 1948. David Rubinger, a leading Israeli photographer, has matched each year with a picture from his personal archives of approximately one million shots: the Siege of Jerusalem; divided Jerusalem; Zubin Mehta conducting at the Good Fence. Those who remember these events will be plunged into a well of memories, while those who are too young will realize how times have changed. All this is set against the background of historical front pages.

IT WAS THE task of *Post* copy writer Sam Orbaum, editor and compiler of *Never A Dull Moment*, to wade through the 13,000 newspapers, most bound in 500 oversize volumes held in *The Post's* archives. Lugging them around proved as much of a physical strain as that involved in assimilating so much information.

The Forties and Fifties were relatively easy; a shortage of newsprint meant that the newspaper was smaller and so stories were shorter.

At the same time, though, says Orbaum, each page proved to be a "blizzard of items, information and stories."

What were the guidelines for the items chosen? "We weren't just looking for funny stories, but stories that would perk an interest in the reader because they were extraordinary or were representative of that particular period. They offer an insight into what Israelis were like, what life in Israel was like. Some are awfully funny, others are strange. A lot are deeply poignant."

Recalling a few of the more poignant items, Orbaum mentally flicks through the 216 pages of stories and comes up with a short item from 1956 about Miss Israel coming third in the Miss World contest. Asked how she was going to spend her prize money, Miss Israel said she intended to tour England as a way of thanking the British for liberating her from the Bergen-Belsen concentration camp. A sign of those times is that her concentration camp background only made the third paragraph of the story, in parenthesis.

The book also contains a sprinkling of advertisements, a good indicator of day-to-day life in Israel. An amazingly prophetic advertisment from *The Jerusalem Post* of June 2, 1967 reads: "The Gates of the holy city will really open before you when you visit the Tarshish shop..." Five days later, Israeli troops took the Old City.

The book charts the country's social development – names come and go, and problems are presumably solved only to re-emerge a few years later. Periodically, for instance, starting as early as 1948, a headline announces that everyone will soon have a telephone. The price, and availability of, eggs is a recurring issue.

WITH the assistance of Wendy Ellman, and after three months of reading (and eye-strain), Orbaum had extracted 2,000 stories. He managaed to pare this figure down to 1,000 and then set about editing them for conciseness.

Designer Mike Horton was then faced with the task of giving the pile of photocopied newspaper pages some graphical clarity. This proved technically tricky since the column width of the newspaper pages didn't always tally with the book-page width. By approaching the project as a sort of a "jigsaw" puzzle, Horton came up with a graphic formula which facilitates easy reading of the hundreds of items. When it came to the cover, he chose an "exploding" Star of David, each point containing a different type of Israeli.

Ray Bernard, *The Post's* manager of special projects, predicts that *Never A Dull Moment* will be read by people "who appreciate a smile, who read more than just the headlines."

ISRAEL, he says, isn't a headlines-only country. It's the 1956 story of the patient in a French hospital in Israeli Jerusalem who, seized by a coughing fit, coughed her dental plate out of the window and into no-man's land. A temporary cease fire was negotiated, a UN truce officer called in, and the hospital's sisters retrieved the plate amid some rubble.

It's a kibbutz's entire banana crop being stolen overnight, mothers being asked to send cheesecake to their soldier sons at the front, and Ben-Gurion standing on his head, just for the hell of it. □

Israelis Like Chicken

Jerusalem Post Reporter

Israelis and Americans eat more chicken than any other people in the world, it was learned from Ministry of Commerce and Industry sources this week. The average Israeli ate one kilogram of chicken a month in 1955/56, that is, the average family ate a chicken a week.

Israel has the second largest consumption of eggs in the world with a monthly consumption of 23.5 per head (1.5 in egg powder), with only the U.S. leading with [illegible] a month.

Consumption [illegible] head is [illegible] Israel, av[illegible] ed an av[illegible] month. [illegible] years of th[illegible] sumption [illegible] lower, hard[illegible]

kg. a month. Uruguay leads the world in meat eating reaching 30 kg. a month per [illegible] with New Zealand with nine kg.

[illegible] ing of milk is standi[illegible] r an Israeli national [illegible] though it still does [illegible] with the Scandi[illegible] American levels. [illegible] vian drinks an [illegible] 0 c.c. of milk a [illegible] merican 440 c.c. [illegible] 00 c.c. of milk.

MAGIC WORDS

BEERSHEBA, Saturday.— A school teacher here yesterday asked for a volunteer from the first grade pupil to be inoculated against typhoid. After a moment, a little boy came forward and trembling, and with his arm in the nurse's turning his head away he muttered to himself, "Ben-Gurion, Ben-Gurion, Ben-Gurion," as he waited for the inoculation.

BEN-GURION STANDS ON HIS HANDS

Prime Minister David Ben-Gurion performed accomplished handstands on beach yesterday morning to the surprise of week-end bathers.

Mr. Ben-Gurion is on vacation. Wearing a pair of bathing trunks, his white mane ruffled by the wind, Mr. Ben-Gurion started out on an early walk along the beach, accompanied by his wife and a small party.

He stopped short suddenly, dived for the sand and to the delight of a quickly gathering crowd, remained for several seconds with his head on the ground and his feet pointing to the sky. The exercise was repeated twice more and followed by a dip in the sea. After a short rest, Mr. Ben-Gurion, looking tanned and fit, returned to his hotel for breakfast.

Specialists called in to lay Jenin ghost

JENIN, Jerusalem Post Reporter

Half a dozen "specialists" are expected to arrive today at the village of Arraba near here, pledged to solve the mystery of a spirit which farmer Ali Wishahi claims is harassing him and his family. Arraba is the Wishahi family's third home in a short time. The spirit drove them out of the villages of Sir and Akab.

Yesterday some 20 locals formed a vigilante squad determined to put paid to the demon once and for all.

Mr. Wishahi himself, apparently completely sane, was receiving streams of curious local people whom he intrigued with signs of the damage which the ghost caused to his belongings. He claims that the ghost tried to burn down his house and has destroyed all sorts of household goods.

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NO END TO CLEANING

MARKETING WITH MARTHA

WHEN SEDER night finally rolls around, there is a tendency to suffer from the delusion that there can be nothing more to clean, nothing left to buy, and no more need to cook. By the following morning, the euphoria lifts. Things are getting dirty again and food has been consumed. Yes, Mrs. Cohen, there is housework after Pessah.

Those stubborn stains which didn't come out in the pre-holiday cleaning frenzy – and the new wine stains on the seder tablecloth – will probably succumb to a new-to-Israel line of spot-removers from England, called "Stain Devils." A devilishly clever concept, these are stain-removers made for specific purposes – in contrast to the all-purpose spot-removers usually seen on the local market.

I don't know if we as a nation have a particularly spotty record or are simply viewed as a good potential market, but the British manufacturers D.D.D. Ltd. saw fit to send both their export manager and the chief marketing manager to launch sales of the line here last month. The local importer is Udi International, the distributor is Necca.

At a demonstration at the Carleton-Penta Hotel in Tel Aviv, the Stain Devils worked their magic on old wine and coffee stains on the hotel's table linens; the sceptics of the press corps had also been invited to bring in soiled fabrics of their own. I forgot to so do, but must report subsequent success at home in removing a month-old ink stain from a shirt which had been given up for lost. The stain had previously been lightened but not eradicated by repeated attacks with other products including a prominent, locally-made, all-purpose spot-remover.

A universal stain-remover simply cannot do the job as well as a product chemically attuned to attack specific types of stains, the British company contends. The D.D.D. representatives did, however, admit their firm was not the original designer of the products, but acquired the rights to produce them under licence from a German company which invented them decades ago but failed to see their world market potential.

Ten different Stain Devils are being sold here at NIS 7.99 each. Altogether, they offer solutions for some 80 different types of stains, listed in an accompanying guide. Each small plastic bottle in a different colour carries a category title, such as "Mould and Ink," "Blood and Milk," "Glue and Chewing Gum," etc. Some are powders, others liquids, and each has its own directions for use. The containers all have hard-to-open safety lids of the type found on some medications to make them less accessible to children.

Although sold here in their original British containers, the Stain Devils have also been given a local Hebrew name, not very imaginative, which is "*Al-Ketem* (simply "No Spot"). They are gradually appearing in shops and departments for cleaning materials.

Two supplementary Stain Devils' products are also being sold here. One is Colour Run Remover, to restore whites after "accidents" with coloured wash. It costs NIS 9.90, and its Hebrew name is "*Sheleg*" (Snow). The other is a product to add to the ordinary washing machine detergent in order to help dissolve everyday stains without resorting to pre-wash cycles. It is called Stain Salts in English and "*Al-Ketem Plus*" in Hebrew, and sells for NIS 13.90 a box.

ON THE LAUNDRY scene, 1988 will be remembered as the year when our washing machines took to drink instead of taking a powder. The competition among liquid laundry detergents continues, and it is not always friendly.

The importers of Proctor & Gamble's Liquid Tide, for instance, are crying foul play because of a local product with an allegedly similar name and bottle colour. The import firm Yisrael Melamud and Sons of Haifa claims the multinational company is considering legal steps against an unidentified local manufacturer who "has copied the colour of the Liquid Tide bottle and is using part of its name" – a situation which constitutes, according to a company press release, "a misleading of the consumer public."

From the description, the unnamed local competitor can be no other than Pazchem's product called simply "Liquid," in Hebrew and English, and which appears in a bright orange bottle as does Liquid Tide.

Pazchem's marketing services manager, Ben-Zion Miller, does not deny that the reference must be to its liquid detergent. But he does deny any deliberate attempt by Pazchem to cash in on the world reputation of Proctor & Gamble's Tide. He says the colour orange was chosen after extensive market research, and he points out that the local Liquid bottle, unlike Tide's, also bears a rainbow illustration identifying it.

As for the name, the word "liquid" on the Proctor & Gamble bottle appears in small letters, as an adjunct to the famous Tide brand-name in big letters.

In the Pazchem product, Liquid is the total product name, which the manufacturer says is simply a generic term from the English language. And why English for an Israeli product? Here, Pazchem concedes that English has a certain snob appeal to the Israeli consumer. Moreover, the Hebrew equivalent *nozel* has negative connotations of something which spills or leaks, as well as denoting a liquid. The English term, says Pazchem's Miller, is easy to pronounce and has a nice ring to it.

It is hard to see that the much-advertised Liquid is a local product at all, much less one made by Pazchem, unless one scrutinizes the small print on its label. Pazchem tells me it did not want the company name closely associated with the detergent because the firm is best known as a manufacturer of insecticides. Most consumers probably don't realize it, but Pazchem is also the producer of the country's best-known floor-washing liquid, Ritzpaz, as well as Kalpaz dishwashing paste, Bareket for windows and La-Kol for general housecleaning.

"Liquid" will be used by Pazchem as a brandname for an entire line of products including a clothes softener and a hand-laundry detergent, as well as the machine liquid.

The local product is marginally cheaper than the so-called look-alike import. Pazchem's Liquid in a two-litre plastic bottle (said to be good for 40 washes) carries a maximum retail price of NIS 12.92. Proctor & Gamble's Liquid Tide comes in either a two- or three-litre bottle. Until June, these will be marketed at reduced prices, NIS 13.50 (instead of the usual NIS 15.90) and NIS 19.90 (instead of NIS 26.25), the importer informs me.

OTHER LIQUID detergents for machines are the local Daizy by Witko, Pisga from Hogla, and Dana Perfect from Meitam. A brand called ABC is a British import marketed by Necca. The very first of the local liquids, Top, put out early last fall by Tushin, has disappeared at least temporarily from most market shelves. The Tushin company has just been bought out by Shemen, which is expected to reissue the detergent soon, perhaps with a different look.

If somebody wants to shout about confusingly similar packaging, incidentally, it should be the makers of Daizy and Pisga laundry liquids. Both are in white plastic bottles with blue caps, and both have yellow lettering on a blue background. A major deterrent to complaints, however, might be the fact that Witko and Hogla launched these products at almost the same time, so it would be hard to determine who, if anyone, copied whom.

Meanwhile, Hogla has announced that the liquid detergents bearing the Pisga name contain a bitter-tasting ingredient called "Bitterex" to render them "child-proof." According to the firm, if a child should accidentally taste a Pisga liquid detergent, he will probably consume no more than a first sip because of the disagreeable flavour. Hogla and the Zohar-Dalia factory which actually produces the Pisga detergents for it, report that cleaning products that contain a bitter-tasting substance to deter children are said to be preferred today by the safety-conscious American consumer public.

Manufacturers' safety directives, however, whether involving bitter additives or so-called "child-proof" caps on bottles, should *not* be a substitute for the normal precautions of keeping household poisons and medicines out of children's reach.

DESPITE MY mild-mannered appearance, I am a confirmed plant killer. Just ask any of my intimates. It thus bordered on criminal negligence for this newspaper to allow me to attend a plant-care press conference, where we were each given a potted plant to take home in the interests of consumer research. Mine is no doubt doomed to an early demise.

The occasion was the launching of a line of fertilizers specially for houseplants, called Planti, put out by Fertilizers and Chemicals of Haifa, a firm which had previously concentrated on agricultural products.

If you received a plant as a Pessah gift, says the company, don't feed it birth control pills. According to the facts and figures it collected in a market research, three per cent of Israeli urban households give The Pill to their houseplants. This may change the national demographic picture, but it won't help the plants, we were told, as hormones for humans have no connection with plant growth, despite a popular misconception.

Other data shows that Israelis tend to be avid indoor farmers, but not very well-informed ones. For instance, 85 per cent of urban flat-dwellers have plants, with the average owning some 10 to 12 plants in pots or window-boxes. This comes to some six million plants in the urban sector, or a demographic balance of three plants per person.

But, continues the report from the Oded Shai Marketest research company, 50 per cent of urbanites cannot name the plants they own. The most common are the philadendron, the begonia, and members of the ficus family, the fertilizer firm says. Some 65 per cent of the interviewees admitted that they have "problems" with the plants under their care.

Of the private home-owners with outdoor gardens, 30 per cent reportedly employ a gardener.

What Fertilizers and Chemicals is offering is a series of three fertilizers developed for houseplants as part of its new Planti series. To simplify matters for the consumer, the bottle with the green cap is for green leafy plants; the red cap is for flowered plants; and the yellow is mainly for cacti. Each one costs NIS 7.30. The quantity is sufficient for the average 10-to-12 plant household for two months in summertime, when plants grow faster, and for four months in wintertime, when growth is slower.

These household fertilizers do not have to be mixed with water, but are ready to use directly. The caps serve as exact measuring cups for each dose. An accompanying leaflet describes the frequency of use. Company agronomist Ilan Schneor reports that most householders who do fertilize their plants tend to over-fertilize them.

Fertilizing is not in place of regular watering of the plants, the company points out. It also suggests that once a month, the plant should be dosed with "lots of water" in order to rinse out the soil.

The Planti products will be offered for sale at ordinary supermarket chains as well as at florist shops and plant nurseries.

CONSUMERS INTERESTED in learning more about house and garden plants and their care are invited to the first gardening exhibition to be held under the auspices of the Israel Building Centre in Tel Aviv's Ramat Aviv quarter later this month, from April 25-30. It will include balcony and garden furniture, as well as all sorts of equipment for plant care. Free advice will be offered by the Nurseries and Gardening School of Petah Tikva. Further details are available from the Building Centre, tel. 03-425221.

IT IS TOO late to get one for this Passover, but Tadiran has just announced sales of a refrigerator designed for the special needs of the ultra-Orthodox. Called "Galaxy Shabbat," it allows an ultra-observant user to open the door without any danger that this may indirectly activate the refrigerator's compressor. In an ordinary 'fridge, any change in the interior temperature may cause the compressor to work.

Tadiran developed its Sabbath 'fridge in conjunction with the Institute for Science and Halacha of Jerusalem, reportedly in response to demands from haredi communities abroad. It contains a micro-processor which operates the compressor on a pre-set time schedule on Shabbat, unconnected to temperature changes. The user must press a button before the onset of Shabbat to switch over to the special system. There are separate buttons for summer, winter and spring/fall usage to accommodate enviromental differences.

The Sabbath-system is available on various Tadiran's no-frost Galaxy models. It adds NIS 165 to the price, or about an additional eight per cent.

Discussing the need for such an innovation, Tadiran refrigeration department sales manager Moshe Erez says that the ultra-Orthodox generally have three ways of coping with the Shabbat compressor problem: Some extremists unplug their 'fridges altogether, he claims. Others pre-set them with a Shabbat time clock which shuts off the current for 15 minutes out of every hour, during which time-spells they can open the door confidently. (Tadiran's innovation is a sophisticated variation on the time-clock method.) Still others simply wait until they hear the sound of the compressor working anyway, and then open the door.

Most Sabbath-observers, Tadiran concedes, are unperturbed by the working of the compressor in their 'fridges. They are satisfied with merely switching off the interior light in the appliance, so that it won't go on each time the door is opened. On both Amcor and Tadiran 'fridges, there is a special Sabbath switch for the light. On imported appliances, it is necessary to unscrew the bulb before Shabbat.

A happy and kosher Pessah to all my readers! □

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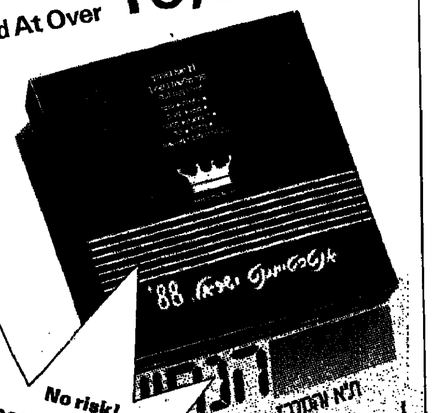

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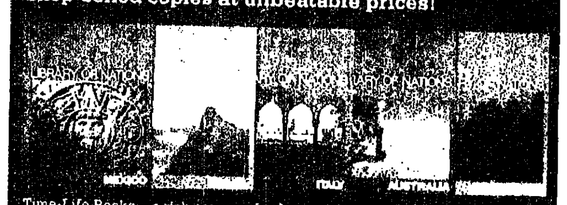

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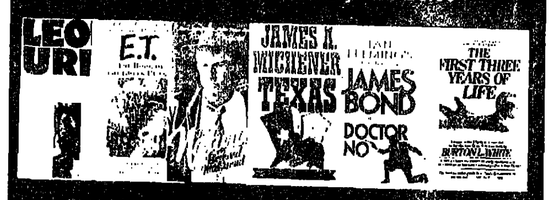

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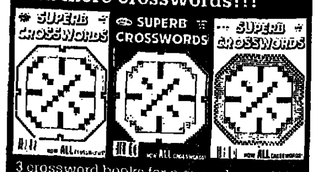

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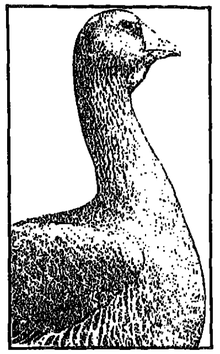

Haim Shapiro is in the mood for delicacies

GOOSE LIVER and truffles may not be your idea of regular fare, but it's nice to know that you can get them if you want them.

Thoughts of such delicacies came to mind recently when the Tel Aviv Hilton held an Israeli food festival. Those who may have imagined that such an event would feature humous and tehina were in for a big surprise.

True, there were no truffles, but there was plenty of goose liver, not to mention *ya'ez*, the cross between a goat and a gazelle, mullard, a cross-bred duck, and more prosaic fowl such as pigeons and quails.

To learn a little more about food as seen through the eyes of the rich and the well-born, I visited Ze'ev Friedman – the man who could well be described as Israel's "Mr. Goose Liver" – at his plant, appropriately named Foie Gras, in Petah Tikva.

Though it is across the street from a wedding palace, the factory is a bit of a disappointment for anyone who would expect such a gastronomic shrine to have an air of elegance. Though spotlessly clean, it is, after all, just a step or two up from a chicken *flicker*.

The plant, and Israel's fledgling *goose liver industry, were founded* in 1950 by Friedman's father who had been in the same business in Hungary. Today, Friedman said, Israel exports 300 tons of goose liver a year, or 10 per cent of the world's consumption. He also sells the rest of the goose, ordinary duck and the cross-bred mullard duck and its *liver*.

Friedman himself is just the sort of roly-poly character one would expect to head a goose liver factory. When he was a boy, he recounts, he would take goose liver sandwiches to school with him.

The livers are normally graded A, B or C by a company expert, whose *valuations are checked by the Agri*culture Ministry. But Friedman maintains that his own experts are better qualified and their judgment is respected throughout the world.

I had the opportunity later to catch Azriel Pollak, the in-house liver- tester. I watched as he caressed each pale, globular liver, exerting just the slightest pressure. One, he pointed out, was "beautiful" on the outside but, he predicted, would be too pink on the inside.

Another had the correct colour, but demonstrated an unfortunate tendency toward flabbiness. A third had a spot on the surface, but this, Pollack assured me, was "nothing." The liver would be perfect inside, he promised.

International experts at blind tastings have declared Israeli goose livers to be the best in the world, he says. In fact, although the country's liver has been well known abroad for some time, it was only about four years ago, when a glut on the world market caused producers to sell at a loss in Israel, that goose *liver began to become popular* locally.

It was then that Middle Eastern restaurants began offering grilled goose liver on a spit, a dish that might lead some would-be gourmets to lean their hair out. But Friedman insists that despite the apparent downgrading of the product, this is *probably the best way to eat it.*

True, he admits, the grilling can cause the liver to shrink, but in his view, this is immaterial as the liver is, in any case, all fat. The grilled version is all natural, he argues, and if anything, its flavour is a little more concentrated.

That view is all well and good if *you happen to be in the goose liver* business. Since, however, grade A goose liver sells for NIS 90 a kilo at Friedman's retail outlet near the Tel Aviv Central Bus Station, most of us will be fairly concerned about how much of the delicacy is fed to the flames.

A close second, in his view, is the goose liver served in Hungarian restaurants where slices are pan-fried briefly without fat. Both grilling and frying, he adds, are suitable for the less-than-perfect grades of liver that are sold at lower prices.

For those who are determined to have pate, he recommends cooking the whole liver in a mixture of half goose fat and half water. Simply bring the mixture to the boil with the liver immersed in it and simmer for about half an hour; if you wish, you can add an onion or some paprika, but this is unimportant. Then strain and cool the liver. Serve it with toast and the goose fat on the side.

IF YOU can expect to see some *form of goose liver on the menu of* practically any self-respecting luxury restaurant, the same is hardly true of the country's other luxury item, the white truffle. To be sure, this variety (which is kosher) is hardly in the class of its French black cousin. In fact, the only restaurant in which I have ever found *them was Katy's in Jerusalem.*

White truffles are known chiefly in Italy where they are usually eaten raw, sliced very thinly over pasta or rice. Though not as expensive as black ones, white truffles in Italy are rare and costly enough to be sold singly in fine food shops.

In Israel, white truffles grow under the soil in the northern Negev. Looking like rather dark, ugly potatoes with either a white or black surface, they are often sold in the open markets. I myself have found them regularly at this time of year in Jerusalem's Mahane Yehuda for the astoundingly reasonable price of NIS 20 a kilo. I am told they are also common in the Beersheba market.

When buying truffles, look for those that are as smooth and unwrinkled as possible, with no soft spots. To store them, wrap each separately in a piece of newpaper and put them in a plastic bag in the fridge.

At this point I should warn you that it is not easy to prepare truffles, mainly because of the vast amount of sand that clings to them. I have found that it is best to wash them several times, going over them with a stiff brush.

Despite their price, and the absolutely ambrosial aroma they exude while you are working with them, you must peel them very well, removing absolutely every little spot *and blemish in order not to end up* with a mouthful of sand. I also taste a little sliver of each one as I have occasionally found truffles that are bitter.

Although they are good raw, the truffles are also excellent when fried, steamed or poached. One of the nicest, and simplest, ways of preparing them is to fry them in a little oil, push them to the side of the pan and fry thin pieces of chicken breast in the same oil, serving each piece of chicken breast with a truffle on top.

For a touch of understated elegance, steam the truffles or poach them in boiling water for about 10 minutes and serve them in thick slices over a salad which has been dressed with olive oil and wine vinegar. The only way to top that would be to prepare a salad with truffles *and* goose liver. □

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POETS CORNERED: 18

Edited by Dennis Silk

Gabriel Levin

RIMBAUD IN LUXOR

'The horse-carts wake me up early. I lie
in bed scratching my balls; a dozen
hard strokes along the cleft and then,
as the itch starts to burn, I cup
my scrotum in my hands and caress
the skin with its sticky little hairs.
I am not myself. Riding up from
the Nubian desert, my skull indurating
in the sun, I could feel my white
skin being shucked off like candy-
wrapper. In the temple of the Ithyphallic
god *Min*, high up in the hypostyle,
facing the Nile, next to an erect phallus
and dwarfed bull on a leash, I cut
my name deep into the limestone.
And at dusk, as the fellahin – puzzled
by my looks – crowd around me, I watch
from my last home the sun embark
on its boat of a million years.'

Rimbaud: a drawing by Verlaine.

ANGELUS

The small bell
on the chrome bar.
How strangely it urged us
forward, a stammer
under the screwcap dome.

HANGING GARDENS

We kissed. We nearly missed,
the whistle blew far off
like a fog in the trees,
or a hog in the mud.
We had it coming to us –
you and I.

And the serpent said,
'Here, wrap yourselves
in the skin I slough –
don't be shy.' So we did.
So we did. Knowing the fruit
is tender, to the offender.

SCARAB

Dung grubber. Morning bug. *Ah'lan little sun*
creature of many forms. You creep up the rim
of my slouch hat left in the sand. Path
finder, I would take you back with me
to the land across the Great Bitter Lakes.

THE DESERT FATHERS

Driven out of their skins by solitude,
heaven vigilant as an electronic eye
and that newfangled word *eternity* kicking
like a stray bitch rings of dust
round their heels. And a certain old man
said, '*If* you see a young novice
ascending by his own will up to heaven
catch him by the foot and throw him down.'

Throw him down to earth, where the rare
desert flora are scattered – milk vetch,
hairy saltworth and white wormwood;
where the keen-sighted lynx leaves its spoor
and the burrowing skink (who "swims"
through loose sand) deposits its eggs.

From PELICAN IN THE WILDERNESS

1
With summer at hand, the golden
henbane shrivels in the lime-
stone wall, its root system exhausting
moisture absorbed into cement,
bits of soil collecting in chinks
where the gecko peers out, its eyes

protected by a watchglass covering,
a moist, inner eyelid. To approach,
to touch, to come near. The sudden, abrupt
entry; or else: the union of thought
with what is known (desired).
Orange speckled lichen feed on stone.

2
By June large tufts of bristles,
called pappus, top the roadside
milky thistle. The hairy little
parachute is borne from the dried
flowerhead by the hot, levant
wind. Every year the winter rains
wash away the red earth (terra
rossa) from the slopes. The soil
erodes, leaving a scree of rubble
and stone. A single dream,
coursing through our lives, turns
finally, into a mild, white fever.

5
The huge carob tree coated in dust
on the outskirts of Bethlehem.
A man in white keffiyeh vanishes
under its shag to take a leak.
I've come to look at the straight
flowering stalks of the squill,

fibrous, mute portenders
of Sweet Plum Rain. Rootstocks secure
in their subterranean world.
To search out the maritime squill
in a matrix of words. *Urginea*
Maritima. Its sap, digitalis-like
i.e. a stimulant to the heart.

6
Birds. Fowl of the air. Here's one
draggling its tail-feather
in a puddle. Fine. Most of the time
I hear their ruckus
in the sky, or on some rooftop
or sagging telegraph wire. But *you*
and I, weren't we living on air,
planting our heels in the heartland's
soft soil (shifting sands)? And
it was lovely, summer poking fun
at winter's poker face. Look at us
now: in quizzical November, I offer
you these lines: 'Gold, a beautiful
evil the ants (reared?) for man...'

7
Rag-tag december.
You'd like friends
to remember. Feeding
the wood-burner
dry sticks. It rained
so hard, scouring
the yard for kindling,
you settled for
the weekend paper.
What have you to lose?
The news, bold-faced,
burns in the grate.

Trip-wire days, who
grills the mirror
where the ghostly
anntomy won't answer,
or confess to its ashes?
Hapless boy, the storm-
windows will rattle
their jeopardy song:
narrow Jordan nobody's
crossing – each with
his gift from the cold
river-bed sings.

8
What is it you leave
on the hard counter
of mid-winter? Warmth
and light asleep.
Tired of this bone-
house of yours, dear
Anima, your surest
companion, leads you

by the hand, into
the stubble field,
looking for the little
speedwell they say
blossoms in January.

Will you speak
of plenitude in the dead
of winter? Admissions,
retractions. Is that
you? Picking up
the pieces – gingerly.
The new year
written in your smile.

Marsha Pomerantz

From HOUSE

THE RENOVATION OF HOUSE

House is having its insides flayed,
old familiar feeling.

This won't hurt, they say, and pull
a strip of stained rosettes and House's

floorboards, plaster, tiles
much.

Just cleaning, House,
they say. All its papers slide away,

painters' scrapers strike its pink, green plaid,
the Pleiades in spackle. How many faces

will you take, says House, grim girder,
before I can play House again?

The shelves come away from
the wrinkling wall.

EAVESDROP

House feels bleak in the eaves,
unsheltered, as ruin abounds
groundward. All drains stopped
with uncrinched leaves: the sog.

House hears itself doze away from day,
not slumber. Intent inside its windows,
urgent for a warning glint,
for tweaks unique with fear.

Last days, *the setting of the earth*
behind the sun. Hobbled matter at
the finish line, where eaves end.
The yard ambles on.

HOUSE PLUGS IN

House is plaited with pipes and wires,
inside, outside walls.
Some zap and sizzle in,

unmuzzled,
from larger things, elsewhere;
short out,

surprised, and run to store
sensation. Pipes hollow sound
inside the glug of offal
into drains,

House sloughing off
its extra. Busy body,
more than it knows, rocking in radio's
hummock of waves.

Whence
this energy? atoms ask. *Sun*
of a gun, says House.
Bang bang, all fall, all summer.

Church ambivalent

JUDAISM AND CHRISTIANITY UNDER THE IMPACT OF NATIONAL SOCIALISM, edited by Otto Dov Kulka and Paul R. Mendes-Flohr. Jerusalem, The Historical Society of Israel and The Zalman Shazar Center for Jewish History: 558 pp. NIS 60; NIS 45 to members.

Lloyd P. Gartner

THIS INTENSELY serious book contains one illustration, on its dust jacket: a photograph of an unidentified, apparently Catholic prelate cordially shaking hands with a smiling Adolf Hitler in front of two large swastikas. This offensive picture should not be taken as the message of this large book; the message is much more subtle.

The Roman Catholic Church, always respectful of the German state, never took to Nazism. Rightly, it sensed that Hitler's dictatorship differed essentially from those of Mussolini and Salazar and, later on, of Franco and Pétain. With those, it got on handsomely. Nazism, however, was not traditionalist but totalitarian, not even superficially respectful of Christianity but actually pagan. It was racist even more than it was nationalist. The religious universalism of the Catholic and other Christian churches was contemptuously repudiated. The Jews, of course, represented all that Nazism despised and sought to eradicate.

One of the themes which runs throughout the book concerns the several hundred thousand "Jewish Christians" all over Europe, who were Christians to themselves and the churches, but Jews to the Nazis and subject to the treatment meted out to Jews. If only on account of those "Jewish Christians," the prelate in the photograph could not shake Hitler's hand wholeheartedly.

The encounter between German Christianity and Nazism on the matter of the Jews and the relations between German Christianity and Judaism during the Nazi era cover no less than 200 pages. They constitute the core of this substantial collection of articles, which originated in an international conference held in Jerusalem in 1982.

Paul Mendes-Flohr's fine article shows that "Ambivalent Dialogue," when there was any dialogue at all, was the rule throughout the era of Jewish participation in German culture. Martin Buber hoped he had found the Christians who carry on genuine dialogue, but even the liberal Protestant theologians and scholars who accepted his invitation explicitly assumed the inferiority of Judaism to Christianity.

It was considered an exceptional accomplishment for Jewish scholars to be invited to write articles about Judaism in an encyclopedia of religion under Protestant auspices. Even there a missionary undertone existed. Modern Jewish studies, created by German Jewish scholars, were ignored at the German universities, until some of the newer universities under Weimar appointed a few of these scholars.

This refusal to concede religious equality or even respect to Judaism led to the attitudes of the churches during the mortal crisis. Most of Germany was Lutheran and, as described by the English historian Richard Gutteridge, the case of the Jews was probably simpler for the Lutherans than it was for the Catholics. These Lutherans fervently endorsed German nationalism and served the state with devotion.

During the first years of the Hitler regime, its emphasis upon "German values" and its anti-Semitism gratified many pastors. However, Lutherans were put on their mettle when an explicitly Nazi German church was set up in 1934. Its racism recalled the fundamentals: could a Christian in Germany worship the Jew Jesus? Were Jews who turned Christian still Jews, as Nazi racism insisted? Could Jewish-Christian marriages be forcibly dissolved? In such issues there could be no retreat for a serious Christian.

Yet the Lutherans avoided the Jewish question, even when their people were shocked by the spectacle of Kristallnacht in 1938. Except for protecting "Jewish Christians" and occasional aid to Jews, they were quiet until World War II was well advanced, when one previously compliant Lutheran, Bishop Theophil Wurm, protested courageously but uselessly to the Nazi rulers against the mass killings.

LIKE THE LUTHERANS, the Catholics in Germany cultivated their institutional garden and signed a Concordat with the Nazi government, hoping to be left alone by a regime they mistrusted. However, as an ancient international institution, the church's very existence was disagreeable to the Nazis.

R. Lill shows that before 1933 the Centre Party of organized Catholicism opposed anti-Semitism, but Bavarian Catholicism as well as individual Catholic voices were hostile. Yet the Archbishop of Munich, Cardinal Faulhaber, no philo-Semite, assailed racial anti-Semitism from his pulpit as early as 1934.

Konrad Repgen, a Catholic professing himself a mere "historian of the profane," side-steps such questions as guilt, complicity and responsibility because, he says, they are undefined in the terminology of historians. But historiography has no terminology of its own like economics or sociology, and moral categories anyhow lie beyond the scope of professional definitions. History uses plain words with plain meanings, and moral judgments are implicit in ordinary language.

Professor Repgen cannot wait for professional definitions before coming to grips with moral issues. He argues that genocide occurred not mainly because of anti-Semitism, which existed in many countries, but on account of totalitarianism, which made it possible. The "deliberate acts of murder" during World War II were "first committed against the mentally diseased and the Poles, *then* (my emphasis) the Jews. The Catholic Church was threatened with a 'final solution' next."

There is a subtle indecency here. The murder of mentally deficient Germans was halted after massive protests by their families and the German churches. The treatment of the Poles was the worst of any conquered nation, amounting to mass enslavement. But the murder of the Jews began promptly with the war, and they were never "next." Murder camps were only the final step from 1942, after squads of killers and planned disease and starvation had put to death hundreds of thousands of Jews. Murdering all the Jews was a central German war aim. To suggest that the Catholic Church would have undergone the same fate following the Jews is pitiful special pleading.

Professor Repgen regards his church as standing outside the events and beyond the ideologies surrounding it. The late Hermann Greive, replying, questions whether the Catholic Church remained unaffected by Nazism, if only, he suggests, in order to retain its faithful – as it indeed succeeded in doing. Repgen's study is informative on the politics of the hierarchy, and his division of the Nazi-Catholic relations into four periods is useful, if rather mechanical. Greive is more realistic in regarding the church as an institutional bastion apart from Nazism, but by no means a beacon of ideological dissent.

TWO ISRAELI SCHOLARS add less churchly perspectives. The late *Uriel Tal demonstrates how forms of* thought, feeling and expression rooted in tradition and religion were transferred to politics in order to remake Germans in the Nazi Aryan image. This was the "Consecration of Politics in the Nazi Era" and it meant that politics was a species of religion, and that traditional religion had to be thrust aside.

Otto Dov Kulka descends from *the heights of hierarchies* and theological argument to "Popular Christian Attitudes in the Third Reich" regarding the Nazi treatment of the Jews. He draws on frank internal reports to headquarters from local Nazi rulers and secret police. Kulka finds some open dissent from anti-Semitic measures, but the deportation of German Jews met with nearly inexplicable apathy and inattention. Perhaps they avoided knowing what they did not have to see with their eyes? Perhaps the Germans simply lost interest in the Jews as the strains of war became constantly more severe?

The chapters on Germany possess high scholarly merit. They sum up and add to the mountain of research on the subject which has been undertaken in post-Nazi Germany.

Similarly, two chapters on the Jews and French Christianity in the face of Nazism are the work of two important scholars in the field. Michael Marrus's clear and incisive chapter on the French churches shows how the Catholics' view of the Jews had changed since the time of the Dreyfus affair. Yet almost all Catholics welcomed the pro-Catholic conservatism of the Vichy regime. Even the Jews, as a defensive move, wanted to identify Jewish values with the conservative values of Vichy. All were soon disillusioned, once the deportation of the Jews began. Many churchmen protested forcefully and provided considerable aid and protection.

Richard Cohen's admirable chapter adds significant points. Despite some early inclination on the part of native Jews to abandon foreign Jews residing in France in order to save themselves, the natives urged the case of those Jewish aliens as best they could. While it did try to keep certain persons or groups off the deportation lists, the Union Générale des Israélites Français absolutely refused to prepare deportation lists.

The chapters on Eastern Europe deal in forthright fashion with the varied reactions of the churches there. Z. Zielinski presents a painstaking list of religious houses which hid Jews in Poland, drawing on an imposing number of Polish dissertations on the subject, many of them by Catholic clergy. Shmuel Krakowski cautiously but incisively questions the idyllic conclusions which Prof. Zielinski would like to draw from his data.

On an altogether different level, we encounter the efforts at Jewish-Christian cooperation on the part of the British churches. However, one wonders whether Richard Gutteridge does not leave aside nagging questions of anti-Semitism and the failure of Christian British statesmen to come forward with help. Armin Boyens cites the eloquent words and inadequately funded aid to Jews by the World Council of Churches, whose efforts were crippled by the failure of its fund-raising in America. While Prof. Boyens mentions the WCC's greeting to the new State of Israel in 1948, he has somehow forgotten the council's call to the Jews in 1946 to convert, when the ashes of the Holocaust were still warm. Both in the WCC and the English Protestant bodies there was a current which saw it as a Christian obligation to evangelize hiding and fleeing Jews who received aid from them.

Long as *this review is, it still* cannot cover all the contributions. Veteran Israeli historians Shmuel Ettinger and Jacob Katz discuss with discernment the secular and religious bases of anti-Semitism in Europe during the last few centuries. R.J.Z. Werblowsky brings the discussion up to the present by trenchantly treating anti-Semitism in Arab and Third World Christianity, *alongside the flaccid response to it* by Western Christianity. If the book's 558 pages are not enough, one might want to read about Jewish-Christian relations during the Nazi era in Switzerland and Scandinavia, where there is a tale to be told. □

Down under

AUSTRALIA & NEW ZEALAND JEWISH YEAR BOOK: Bicentennial Edition edited by Jacqueline Langley. Balaclava, Victoria, Bnei Brith District 21. 127pp. Hard cover Aus$32. Paperback Aus$18.

Wolf S. Matsdorf

DURING his recent visit to the United States, President Chaim Herzog thanked the American Congress for having adopted the so-called "Australian Resolution," passed unanimously by the Australian parliament on the eve of his visit to Australia in 1986.

Without the Australian Jewish leadership's intensive campaign and the consequent historic decision by both houses of the Australian parliament that all parties would vote unanimously for the rescission of the infamous UN Resolution 3379 equating Zionism with Racism, this result could never have been achieved. This is confirmed in this Year Book by Yissachar Ben Yaacov, until 1987 Israeli Ambassador in Canberra.

This well-balanced and richly illustrated book, published on the occasion of Australia's bicentennial under the editorial chairmanship of Professor Louis Waller, contains a wide-ranging panoramic survey of reflective and speculative contributions by men and women from Australia, New Zealand and beyond.

Authors include rabbis from both the Orthodox and Liberal streams speculating about Judaism in the year 2000 in Australia. Veteran rabbi Israel Porush gives an historical *report on vanished congregations*, and Rabbi John Levi reflects on the Jewish perspective of the last 200 years, wondering whether the next 100 years in Australia will include a Jewish future dependent on immigrants from overseas. He examines the impact of Jewish Day Schools and their value in transmitting Jewish values, and asks whether "Israel will always serve as a focus for Au*stralian Jewish self-definition.*"

Pen portraits remind us of past Australian and New Zealand Jewish leaders, and readers are treated to a scholarly oration by the governor of Victoria, Dr. Davis McCaughey, at a Melbourne assembly of the Australian Anti-Defamation Commission on "Toleration in a Pluralistic Society."

BEN YAACOV also praises the international edition of *The Jerusalem Post*, printed and distributed in Sydney by the *Australian Jewish Times*, as an "effective instrument in Israel's information work in Australia," as well as Australian Jewry's efforts to stir their government into action on vital issues such as open access to the UN War Crimes files, the persecution of war criminals and especially the cause of Soviet Jews, on whose behalf Prime Minister Bob Hawke's government has intervened repeatedly with the Soviets.

Sophie Caplan writes on the education of Australian Jewish women and Professor Sol Encel analyses Jewish population trends by the year 2000. Australia's smaller Jewish communities in Adelaide and Perth are described, as well as Australian B'nai B'rith's involvement in Israeli projects such as Project Renewal Neve Ilan, Galil Australia and other educational and social efforts. The Year Book also gives a description of the Jewish Museum in Sydney and Melbourne, including the Jewish Holocaust and Research Centre.

هكذا من الأصل

In "The Holy Land from the Air" (Weidenfeld & Nicolson, £20.00), over 100 breathtaking photographs taken by Richard Nowitz are reproduced in full colour. They are accompanied by an engrossing text and extensive, informative captions written by Amos Elon. A.B.

A bridge of faith

PRINCIPLES AND DEVELOPMENT OF JEWISH LAW (Concepts and History of Rabbinic Jurisprudence from its Inception to Modern Times) by Mendell Lewittes. New York, Bloch Publishing Company. 298 pp. NIS 24.

Alexander Carlebach

THE UPSURGE in interest and literary activity in the field of Rabbinics – Talmud, Halacha etc. – largely results from the establishment 40 years ago of the State of Israel. It led to an historically unprecedent efflorescence of Tora studies, both in numberless old and new yeshivot and in the Judaica departments of universities, in Israel and the Diaspora.

There is little recognition of, let alone gratitude for, this fact among the old-established Talmud schools. The Steinsalz Talmud edition has introduced thousands to the study of this basic text; political controversies about the role of Halacha and the rabbinate in the day-to-day life of the Israeli citizen, for instance the "Who is a Jew?" debate, public Sabbath observance and the jurisdiction of rabbinical courts in marital cases have brought rabbinics to the forefront of public interest and discussion.

Things are no less lively on the literary front. Prominent scholars have produced both general and specific studies (in Hebrew and in English) of the institutions and history of Jewish law, such as Professor Urbach's recent monumental work. Now we are indebted to Rabbi Lewittes who served – before his aliya many years ago – Jewish communities on the American continent, and has several books on Halacha-related subjects to his credit. In Jerusalem he is particularly active as a teacher of the Palestinian Talmud ("Yerushalmi").

DEVOTING a large section to the theological-ideological foundations of Halacha, the author – as an Orthodox rabbi – stresses persuasively the dogma of the Sinaitic origin of both the written and the oral Tora. This implies, as far as the former is concerned, a reasoned rejection of the documentary hypothesis of Bible critics in all its many forms and shapes. As to the oral tradition, the very life-blood of Halacha, the attempt to find a way to harmonize the idea of a one-time revelation with that of development, figures prominently in Lewittes's title and throughout his exposition.

There is, in this reviewer's opinion, a limit to the rationalization of this principle of a double revelation – written and oral – which is more a religious hypothesis, an article of faith, than a historically verifiable fact. This is a problem to which Saadia Gaon, Judah Halevy, Maimonides and other Jewish philosophers, medieval and modern, have devoted much solid but not always clinching argument. Lewittes's effort has not escaped this dilemma.

The rationality of Halacha – and of Judaism in general – is further bedevilled by the undercurrent of Kabbala and its mystical, by definition irrational, lore. This has its roots deep in the written Tora – Exodus 33: 12-23 bears witness to this fact – in many talmudic passages, in *ga'onic* literature, and grows stronger after the publication of the Zohar in the 13th century and, above all, with the inroads of Lurianic Kabbala from the 16th century onward. The author does, of course, deal with this aspect of Jewish spirituality and its increasing dominance in Halacha and Jewish life, and he points to a number of rabbinic authorities who have tried, not very successfully, to resist this powerful trend.

Though the Tora asserts it and tradition has reaffirmed it, there remains a gap which only faith can bridge, and thus it is affirmed in the famous version of Maimonides's *Thirteen Articles* – "I believe with perfect faith..."

Rabbi Lewittes takes us on a not easy walk through the maze of rabbinic authorities and their contributions to the development of Halacha, generation after generation, world-wide Sephardi-oriental and Ashkenazi-European to the present day. The majestic sweep of this historic movement emerges convincingly, based on the encyclopedic reading of the author, both Jewish and general.

HAVING acknowledged this, it may be in order to point out some errors and omissions, unavoidable in a study of this scope. The description of the Tanna Shimon who arranged the Eighteen Benedictions (Ber.28b) as *ha-kapuli* refers not to a locality but to his trade as a cotton worker or dealer. The short Pentateuch commentary of Jacob b. Asher (Ba'al ha-Turim), replete with fanciful *gimatriot*, and found in many Pentateuch editions, is only a small part of a larger commentary printed more recently. Jonathan Eybenschuetz's *Krethi u-Plethi* is a two-fold commentary on the *Yoreh De'ah* part of the *Shulchan Aruch*. In mentioning N.Z.Y. Berlin (*the Netziv*), reference should have been made to his important Pentateuch commentary *Ha'amek Davar*. Jacob Ettlinger, the important German 19th century *posek*, teacher of S.R. Hirsch and E. Hildesheimer, and author of the *Aruch ha-Ner* novellae and *Binyan Zion* responsa, is missing and so are Hildesheimer's *Responsa Rabbi Ezriel*. The same is true of the Yemenite, Solomon Adeni's (16th-17th cent.) Mishna commentary *Melekhet Shlomoh* and David Pardo's (18th cent., Italy) work, comprising the most important Tosephta commentary before Saul Liebermann. Mention should have been made of Julius Preuss's *Biblisch-Talmudische Medizin*, now also available in English. So is now Z.H. Chajhes Introduction to the Talmud in Jacob Shachter's edition. Among the great *Musar yeshivot*, Tels and Ponivesh should not have been omitted. And however important J.H. Weiss's *Dor Dor ve-Dorshov* may be, profound it is not as demonstrated by Isaac Halevy's withering criticism in his *Dorot ha-Rishonim*.

LEWITTES BETRAYS, throughout his study, a healthy sense of criticism. He questions convincingly the mistaken idea of a static Halacha, and stresses the process of development and the impact of changed conditions, particularly in the field of medical Halacha. The most important, even revolutionary, change is that of the emergence of the State of Israel, of a sovereign Jewish nation in its own historical country. The author bemoans the refusal of rabbinic authorities to recognize this historic fact, and to come to terms with it. This immobilism is perhaps not so universal as it may appear but is certainly a blight in our religious life, which rabbis of Lewittes' type – and there are many of them of Western, academic backgrounds – can do little to change.

Much blame attaches to the negative spirit fostered in the older *yeshivot* towards modernity in general, and Zionism and the State in particular. Yet the opinion of the *gedolei ha-Tora* are decisive and indispensible, and, while individually and privately they may recognize the need for change, collectively they won't. To use, perhaps somewhat irreverently, a well-known adage: you can take a horse to the trough, but you can't make it drink. One can only hope, to use another Hebrew one: perhaps time will do what common sense cannot.

To the English-reading layman, the work under review will certainly give an insight into the, for him, strange but fascinating world of Halacha, of Jewish Law in all its multi-faceted, all-pervading influence on the private and public life of Jews and their communities. Rabbi Lewittes ought to be congratulated on his wise and courageous effort. □

Ritual and change

TO TAKE PLACE by Jonathan Z. Smith. The University of Chicago Press. 183 pp. $27.50.

THE SYNAGOGUE IN LATE ANTIQUITY edited by Lee I. Levine. Jewish Theological Seminary of America. New York. 218 pp.

MEDIEVAL JEWISH SEALS FROM EUROPE by Daniel M. Friedberg. Wayne State University Press. 399 pp.

David Geffen

FASCINATION with spatiality has been a Jewish characteristic basically because the locales which we were permitted to use and to settle were limited. Now that we have our own state, the issue has become less acute, but is still accorded a certain significance and sanctity. Two of the books under review demonstrate some of the varied uses of designated locales from an ideological and a structural perspective.

Professor Jonathan Smith of the University of Chicago has been infusing the world of religion with geographical nuances ever since his groundbreaking study, *Map is not Territory*, a decade ago. He followed that up with *Imagining Religion from Babylon to Jonestown*, in which he "redescribes such basic categories as canon and ritual" and provides insight into the bizarre ritual suicide at Jonestown. His new book goes one step further by studying the territories of Australian aborigines, the Temple envisioned by Ezekiel and the Church of the Holy Sepulchre.

Smith sees ritual as a component of place. "Ritual," he writes "is a means of performing the way things ought to be in conscious tension to the way things are. Ritual relies for its power on the fact that it is concerned with quite ordinary activities placed within an extraordinary setting, that what it describes and displays is, in principle, possible for every occurrence of these acts."

In his understanding of blood and water, another point about space becomes clear. "Ritual is a relationship of difference between 'now' – the now of everyday life and the now of ritual place; the simultaneity, but not the coexistence, of 'here' and 'there.' Here (in the world) blood is a major source of impurity; there (in ritual space) blood removes impurity. Here (in the world) water is the central agent by which impurity is transmitted; there (in ritual) washing with water carries away impurity. Neither the blood nor the water has changed; what has changed is their location." This is the key point in Smith's assertion that ritual is "systematic hierarchy" based on a re-evaluation of the space levels and their intrinsic meaning.

PROFESSOR LEVINE'S *The Synagogue in Late Antiquity* comprises 13 essays and provides the most up-to-date analysis of that fascinating sacred spatial invention of the Jewish people. Professor Levin writes: "By the end of the Second Temple period, the synagogue has become a central institution in Jewish life. It could be found everywhere, in Israel and the Diaspora, east and west, in cities as well as in villages... There can be no doubt," he continues, "that the appearance of the synagogue centuries earlier had been of cardinal significance in the development of Judaism. The synagogue univeralized official Jewish ritual practice while democratizing worship by taking it out of priestly hands. Thus the way was opened for any Jew anywhere to participate and officiate in the recognized communal ritual."

He concludes with scholarly regret that "given the extent of the revolution caused by the synagogue, our ignorance of its origins is all the more lamentable."

Articles which especially interested me dealt with the manner in which the synagogue is described in the literature of pagan and Christian origin. Shaye D. Cohen opens his essay with a quote about the Sabbath synagogue attendance of the Alexandrian Jews in the 5th century CE.

"On the day of the Sabbath the troop of dancers would collect greater crowds than normal because the Jews, idle on that day, devote their attention not to the hearing of the Law but to theatrical amusements. Consequently the day became the cause for disorder among portions of the populace." The Christian historian who authored that piece wanted to make sure where the blame for lack of spirituality was to be laid. Cohen provides a number of fascinating passages from the first six centuries of the Common Era and analyses them from an historiographical and historical perspective.

Joseph Guttmann and Bezalel Narkiss provide insights into the art found in ancient synagogues. Guttmann gives an updated study of the Dura Europos synagogue art of the 3rd century CE, while Narkiss suggests a typology of the Christian, pagan and Jewish themes in ancient synagogue art. Eric Meyers offers some conclusions about the present state of Galilee synagogue excavation, in which he has been much involved. Professor Lee Levine has become a leading expositor of the history of the ancient synagogue. It is to be hoped that he will regularly convene such symposia to keep the students of the synagogue updated on the massive research being done.

THE BOOK on medieval Jewish seals also has a spatial element. It is clear that territory can be acquired and space designated by the use of the seal. And it was not only kings and dukes who sealed documents and stamped out specific locales; our Jewish ancestors also commissioned and used their own personal seals for their transactions. Daniel Friedberg is already an established authority on Jewish medalic art. With this volume he demonstrates his erudition on the history of seals.

The volume will become a collector's item not only because of its reproductions of the seals described, but also because of the incisive descriptions of their history.

Friedberg makes a point which aids us in understanding the Jew's role in medieval society: "The documents to which these seals were attached deal with other matters (not just usury): the lending, purchase and sale of lands and houses; viticulture and farm products; river tolls; communal assessments; and others... It would be unthinkable for Jews to use such seals without the permission of the authorities. That they were so used is a measure of the Jews' acceptance, if only at intervals, in those communities."

In his introductory essay, Friedberg demonstrates the role Jewish symbols and legends played in forming the character of the seals. He notes that human forms were used on seals, probably against the injunction of the rabbinate. Hebrew is found on Jewish seals from a number of European countries, thus demonstrating the role the language played even in general transactions.

Finally, some Jews had already made it to royal status in the medieval period, and their heraldic shields decorate their seals. The 100 seals described here provide another look at the evolving Jewish character and suggest what the impact of the Jew may have been in medieval society. □

Adee always wanted to be in pictures, just like the stars in the books reviewed below, but wears hers on her skin. In "Tattoo: Pigments of the Imagination" (Virgin/W.H.Allen, £8.95), Chris Wroblewski shows his full-colour photographs of this curious art form taken in back-street parlours and Dayak long-huts. The plates include unbelievably sleazy as well as undoubtedly beautiful work. Variously considered as threatening, seductive or magical, tattooing is unequivocally prohibited in the Bible though not, apparently, on Israel TV panel games. A.B.

Used sex-symbols

Calev Ben-David

THE OLD cliché that beauty is both a blessing and a burden is certainly confirmed by this sampling of books about the tangled lives of show-biz beauties.

Although in various ways they all achieved celebrity, they paid a heavy price for it both in body and soul. In one way or another, they were screwed, used or abused by the men in their lives. Some held on to achieve varying degrees of personal or material satisfaction, while others had ugly ends that provide a sad counterpoint to the glamorous fantasies they embodied in their lifetimes.

Joan Collins was one of the lucky ones. Her career on the skids a decade ago, she found new fame as a sex goddess at an age when most others are well past their prime. Her *Dynasty* character, Alexis, has made her an example of the beautiful, ruthless, manipulative *femme fatale*.

Unfortunately, according to **Joan Collins**, by Robert Levine (Weidenfeld and Nicolson, £1.99), the real Joan has been far more used than a user in her real personal life.

The daughter of a veteran English show-biz agent, she attracted the attentions of the male gender, both on-screen and off, at a precociously early age. She lost her virginity to Maxwell Reed, who raped her on their first date. Then she inexplicably married the cad. Divorce followed, and she found solace in the arms of the notorious Casanova, Warren Beatty.

The promised engagement to Beatty didn't happen so she ended as Anthony Newley's bride. This egotistical song-and-dance man was an incorrigible Lothario, and in addition humiliated Collins by casting her in the screen role of his cuckolded wife in the unbelievably bad production *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*

AFTER she had ditched Newley, and surviving another bad marriage and starring roles in *The Bitch* and *The Stud* (based on the literary classics written by her sister Jackie), Joan finally won out with the *Dynasty* role, which this fawning biography claims has made her "more than a superstar, practically an institution."

This book, written three years ago, ends with Joan's marriage to the Swedish playboy Peter Holm. "I'm ecstatic, overjoyed, happier than I've ever been," says the new bride. Ouch! Gossip column followers know what happened next. Alexis should only have it so rough.

Robert Levine notes that a London publisher has paid a rumoured one million dollars to the star's father, theatrical agent Joe Collins, to pen a "daughter dearest" biography. "You know there's got to be a lot of juicy tidbits between the covers," he writes.

Joan needn't have lost a moment's sleep. **A Touch of Collins** by Joe Collins, (Columbus Books, £2.95), is one of the dullest show-biz bios ever, and clearly churned out to make a quick buck. There's no good reason for this, since Collins spent nearly 60 years in the colourful world of a theatrical agency. He was Lew Grade's first partner, and later represented clients as famous as Peter Sellers and Shirley Bassey.

Unfortunately, Collins offers only tame name-dropping in place of juicy tidbits, and says little about daughters Joan and Jackie that one can't glean from various gossip clippings. The only new fact of interest here is the Jewish background of the Collins family that directly connects bitch-Queen Joan with the former chief rabbi of Britain. That's probably one dynasty Anglo-Jewry would prefer to forget.

A RIVAL to Joan Collins, as an English sex-symbol in the 1950s, was the late Diana Dors, whose story is told in **Diana Dors: Only A Whisper Away** by Joan Flory and Damien Waine (Lennard Books, £12.95). Born Diane Fluck (!) of Swindon, provincial England, Hollywood *femme fatale* Gloria Grahame's star almost burnt out there. On a stage tour in England in 1981, and dying, Grahame collapsed and spent a week recovering in the Liverpool family home of a former lover, the minor British actor Pete Turner.

Turner apparently feels this minor episode justified his writing of a book entitled **Film Stars Don't Die in Liverpool** by Pete Turner (Grove Press, $7.95). It is a totally pointless account of the care that Turner's bewildered Mum and other members of his family gave the dying Grahame.

She had a genuinely compelling screen presence in classic *noir* films of the '40s and '50s like *The Big Heat* and *In A Lonely Place*. She had a tumultous personal life that included marriages both to director Nicholas Ray and, later, to his son. She deserves to be remembered as more than the alcoholic invalid portrayed here. This is literary grave-robbery of the worst sort. What's next – a book by Veronica Lake's embalmer? Shame on Pete Turner. He deserves to die 1,000 deaths – all in Liverpool, of course.

UNLIKE the other women in this group, Phyllis Gates did not go to Hollywood in search of fame. But according to **My Husband, Rock Hudson, by Phyllis Gates and Bob Thomas** (Doubleday, $16.95), that didn't stop the tinseltown dream machine from chewing her up and spitting her out when it needed a fall-gal.

As the title suggest, Gates's claim to fame was due solely to her brief marriage to Rock Hudson in the 1950s. This account was written after Hudson's death of Aids three years ago exposed this macho screen star's life-long homosexuality. The book fanned public curiosity about the reasons for Hudson's marriage.

Gates reveals she learned too late that her marriage to Hudson had been arranged by his manipulative agent, Henry Willson, in order to stave off a threat by *Confidential* magazine to expose Hudson's gay escapades. However, another recent biography suggests that Gates may not have been quite so unaware of the true sexual nature of her husband.

In fact, there's plenty in this book to suggest she either blinded herself to Hudson's sexuality, or chooses even now not to tell the whole story. Nonetheless, the book is a perceptive, well-told account of a pathetic episode. Though Gates can be accused of exploiting her late husband's fame, Hudson treated her so shabbily that she seems fully justified in finally grabbing her piece of the Rock.

THE BIOGRAPHY of the famous burlesque stripper **Tempest Storm, The Lady Is A Vamp** by Tempest Storm with Bill Boyd (Peachtree Publishers, $15.95), is termed on the back cover "a tale as touching as it is titillating."

"Touch" and "tit" are certainly operative words here, but so are raunchy and pathetic. Born Annie Blanche Banks to a poor Georgia sharecropping family, Storm was gang-raped at the age of 15 by five local hooligans. This incident seems to have imposed an unfortunate pattern in her life, where sex is seen mainly as a means either of using men or of being used by them.

It seemed perfectly natural to her to utilize her awesome natural endowments as a life-long source of financial support. Along the way were a failed marriage, a stormy relationship with her only child, and brief romances with Mickey Rooney, Nat King Cole, Englebert Humperdinck and Elvis Presley.

Storm does have a real story to tell, but it's certainly not found in this laundry list of her former lovers. Surely her sordid experiences have left deeper scars on her psyche that are evident here. Perhaps, for the first time in her life, Tempest Storm is covering something up.

THE QUEEN of all tragic show-biz beauties is of course Marilyn Monroe, so it's fitting that the one worthwhile book in this bunch deals with the rise and fall of Norma Jeane Baker. **Marilyn**, by Gloria Steinem (Gollancz, £19.95), is a thoughtful, well-written meditation on Hollywood's ultimate sex-symbol, by a woman who ironically has spent much of her life debunking the clichés of female sexual quintessence that Monroe embodied.

Steinem's status as one of the founders of the women's lib movement lends credence to her analysis of the way Monroe was buffeted by, and unsuccessfully fought back against, the social pressures that shaped and ultimately helped destroy her. She is particularly sharp in her psychological insights into the star, such as her comment that "Marilyn's 12 or 13 abortions testify she was able to conceive a child, but may have preferred to remain one."

Steinem rightly scorns the puerile macho fantasies projected on Monroe by Norman Mailer and other male biographies, but ultimately the author herself seems guilty of some psychological projection. "A student, lawyer, teacher, artist – all these futures we can imagine for Norma Jeane," writes Steinem. Nothing in Monroe's life suggest she had such potential, and Steinem's claim comes off as feminist wishful thinking. □

Failure examined

HALOM VESHIVRONO (Dream and Failure: The Fate of Founding Groups in Kibbutzim) by Zvi Ben Horin. Tel Aviv, Sifriat Poalim. 198 pp. No price stated.

Gadi Yatziv

WHAT DOES ONE DO with a new book? Leaf through it in an attempt to form an impression, then put it back, awaiting a spare moment, or perhaps a long vacation. We may then carefully read it or browse through it again – or just forget all about it. This is particularly true when the book in question is a work of research, much more so when the conclusion drawn appears to have no direct or immediate bearing on topics of current interest.

This is what I tried to do with Zvi Ben Horin's book *Dream and Failure*. I failed. It was not I who devoured the book, it was the book that devoured me – in a single session of several hours. It's been a long time since I derived so much satisfaction from reading.

The book deals with the fate of core groups that founded various kibbutzim which were ultimately dismantled. The topic under discussion is ostensibly extremely limited: the fate of a dozen kibbutzim which, within a well-defined period – from the early 1930s up to the establishment of the State of Israel – failed to survive. Although there is some reference to the overall social and political background, the main factors under consideration are the characteristics of the social structure of the founding groups (the extent of heterogeneity and the efficacy of each group's internal leadership). The author also compares his findings by using a control group comprising five successful kibbutzim, whose external surroundings and objective living conditions were essentially similar to those of the failed kibbutzim.

The research is only seemingly limited. It emerges that what appears to be a narrowing down of the subject under discussion in the preface is actually scrupulous adherence to methodological discipline and a prime example of correct research procedure. The kibbutzim examined are classified into sub-groups according to the factors responsible for their failure. The conclusions derived from the study of each subgroup are presented with strict observance of the empirical testimonies culled from many kibbutz members. The general conclusions reached are derived from the findings for each sub-group.

THE SUBJECT is naturally fascinating: a vision and its means of realization. The book is also likely to interest those without any special interest in the history of the kibbutz movement. The bulk of the research discusses the matter from various angles; some merely deal with the process of disillusion undergone by unrealistic dreamers, while others do not even relate to the validity of the vision or concept, focusing only on the subjective process involved in the sobering up of the visionary. And finally, there are researchers who dub the sobering up process as "desertion," owing to their personal view that the vision is by definition attainable, while the visionary himself is weak or a traitor to the cause.

This book deals with a vision whose realization required a daily struggle, in objectively difficult circumstances. The obstacles listed by the author are presented as quite authentic, which accounts for the absence of any criticism. There is no doubt that the author does consider the vision as magnificent, valid and worthy of every effort. It is a fact that Ben Horin himself, and most of the kibbutz founding groups, did score a robust success where the subjects of the research failed.

Dream and Failure is well-written and lacks pathos. The discerning reader may perceive that it is also a glorious ode to each individual pursuing his dream in the teeth of reality. □

هكذا من الأصل

Message of hope

The attitude of whites to the Masai of East Africa has been described by Elspeth Huxley as a blend of admiration and exasperation, for these painted and feathered warriors never showed the slightest interest in progress. Now, paradoxically under African rule, their nomadic way of life is finally facing extinction. In "The Last of the Masai" (The Bodley Head, £22.50), photographers Mohamed Amin and Duncan Willetts have produced a superb pictorial record of these herdsmen and hunters while John Eames provides the narrative background. A.B.

THE HOUSE NEXT DOOR TO AFRICA by Denis Hirson. Manchester, Carcanet Press. 99 pp. £9.95.

Michael Wade

IN JULY 1964, a small, underground, anti-apartheid group was liquidated by the South African security police. Some of its members served jail terms, some escaped, some turned state witness; one was hanged. One of the older members, a university lecturer in physics, was jailed for nine years. This remarkable short novel turns around that historic moment of sentencing, extends two generations into the past and projects a message of hope into the future, and in the course of doing so makes the most substantial contribution to the South African *bildungsroman* since Nadine Gordimer published *The Lying Days* in 1953.

The House Next Door to Africa is a tale of exile, or of a series of exiles brought together in a unified exploration of the meaning of the experience of exile. It begins with Great-grandmother Dvorah who locks herself up in the toilet, believing she is on the train back to Russia. Great-grandmother Dvorah also accuses Martha, the black maid, of stealing non-existent cheques from her handbag; but Martha solves the problem by manufacturing false cheques, putting them in envelopes and stuffing them into the handbag. So the author establishes a time and a place, defined by a unique yet familiar pattern of relationships, at the very outset; but at the same time he sets up uncertainty, an unwillingness to recognize the validity of the particular version of the present, through the senile but powerful perceptions of Great-grandmother Dvorah.

Great-grandmother Dvorah's senile dislocation is really an authoritative statement about the lives of her descendants on the southern tip of Africa. The purpose of the *bildungsroman* is to establish an identity; the book tells us, through its marvellously rich pattern of accumulated and paradoxically concrete images, of the essential incompleteness of Jewish identity in South Africa. The author searches for the intersection of time and place that will validate his hero's existence, and finds it in an existential process that begins back in Eastern Europe or even before, in the origin of a dream:

"Grandpa Zalman is walking through his dream. It is quite early in the morning. His brother and sister whisper goodbye as they all approach the Minsk border post. He leaves it behind feeling the beady eyes of rifles on his back....

"Trees grow in his dream and he has to saw them down. The dream turns a corner and he catches a train, it turns blue and he catches a boat. It grows rock-solid. He locates a crack and plants dynamite in it, then walks around in the blazing sun with his companions, picking up the pieces.

"With a special hammer they chip at these pieces, knocking them into the ground to make a long road. Arabs on camels help them cart the pieces further along. They sit there getting blisters on their fingers, gashes, burns. Some give up.

"But Grandpa Zalman tucks his head in and concentrates on this new task. At the end of the road stands Granny Toba. She is so beautiful that just for a while Grandpa Zalman stops walking."

GRANNY TOBA is waiting in Petah Tikva; she has found "a land of chickens and turkeys, eggs and death, where the leaves of the trees are as new as the eyes of survivors, and the tree-trunks as old as those who have lived other lives." The family then oscillates between the land of Israel and South Africa, though there are members who stay put here.

The main focus of the book is the childhood and adolescence of a Jewish boy growing up in Johannesburg in the 1960s and early 1970s. The author uses an impressionistic technique of great intensity and beauty to describe his hero's remarkable relationship with his father. This relationship operates continuously on two levels: father and son work together on Sundays to create a rock garden; but the garden is fertilized with the ashes of books burned so that they will not be found in security police raids. A haunting theme in this description is the boy's response to his father's absence in prison for nine years, but its great strength is in the concreteness of the flashing images with which Hirson illuminates the ordinariness of daily life.

The young boy grows into an awareness of the difference between his family and others of the same class and colour; perhaps the awareness is amplified by the difference. Here is a description of a summer thunderstorm in Johannesburg:

"Then the rain gobs down, hail goes for greengages and apricots hanging from their twigs, hammers on roofs, shoots window panes. Grass jumps with hail, ice ghoens and glassies shatter and melt into each other piling white and deep enough to make an iceman.

"The city is purled with water. A river surges down our road, licking red earth from pavement flowerbeds, making much bubble and fuss at plane boles, split-pole fences, car bumpers, turning its back on the flat-footed houses and the pocked swimming-pools as it heads for the metal screams of the peacocks in the zoo.

"... The city forgets the flood and remembers its gold; at the side of the road the dust grows bold."

Here is an evocation of the massacre at Sharpeville, devastating in its attention to human detail, to the defining moment in the young boy's relationship with his father and with the world around him:

"Books are where my father lives, where he digests and gets excited and receives his visitors. When the men from the Special Branch take him away he leaves his life behind in his books, pressed smooth and waiting to loom up from between the covers.

"...In my long grey school flannels, on tiptoe, leaning over, chin down between my knees, I keep a periodic eye on the titles. One by one I will come to know his ways, page by page, sentence by sentence; at the commas I will pause inside him. He is everywhere, waiting. One by one, I will become him."

The book is hardly ever overtly political; its impressionistic technique and powerful and always totally genuine emotionality convey more directly than a longer or more discursive work could the meaning in human terms of growing up under apartheid – including the crippling effects of being a beneficiary of the system. Hirson describes an adolescent game he and some friends play on the sidewalks of downtown Johannesburg. They split in two groups; one disguises itself, the other tries to uncover the disguises. Soon they are all discovered, but at their rendezvous they find three of their number are missing. They search, and make anxious preparations to telephone the parents of the missing boys and the police.

"Right next to us, the three blacks who have been sitting all this while against a wall, finally stand up. They are wearing blue overalls, old tackies. They take off their battered straw hats."

The impact on the boy of his father's absence comes home to the reader in the description of the special visit allowed by the prison authorities on his bar mitzva. The two meet in the back seat of a Volkswagen: the two men in the front are Special Branch.

"It is my thirteenth birthday, special visit. I receive the khaki of my father's clothes, the chocolate of his corduroy jacket, the grizzled warmth of the hairs on his chest. I receive the singleness of his glance, the multitude of what he wants; the finality of his surmounted will.

"I bear witness before him in the back of the Volkswagen, bring to him word of my mother his wife, my brother his son, my sister his daughter. So high, I show him with the flat of a hand. Crawls. I speak, and go numb. One clean nape twists around and announces that time is up."

In what sense does the boy "become" his father in this magnificently sensitive evocation of a search for identity? The danger of emulation is that it leads nowhere in terms of realizing an independent selfhood. The hero of the story faces the problem of having a heroic father – a particularly difficult situation for a male child. The work is a tribute to a relationship that allowed the boy to develop his gifts resolutely in the direction of the subjective, to an understanding of self and others in a given historic context – a crucial arena for our time – expressed in a sustained lyricism of image and power of emotion seldom encountered in a novel.

In fact, Hirson is a poet by calling and is well-known for his translation of Breyten Breytenbach's poetry into English. His next work, whether poetry or fiction, will be worth waiting for. □

New in paperback

Jaye Schachter

VARIETY IS TRULY the spice of life, and readers can treat their palates to a wide assortment of new releases that are sure to brighten up a dull day.

THE PRINCE OF TIDES by Pat Conroy. (Bantam, $4.95.)

PAT CONROY, well known for *The Great Santini* and *The Lords of Discipline*, delivers a powerhouse of a novel in *The Prince of Tides*. This touching family saga, set in the U.S. south, has drawn critics to compare Conroy to Steinbeck and Styron. Yet the style is all his own.

In flawless prose, he relates the troubled past twins Tom and Savannah Wingo must come to terms with over a period of 40 years. The universal theme is that one's future need not be overshadowed by misdeeds of the past.

THE HEART OF THE COUNTRY by Fay Weldon. (Arrow, £2.50.)

LOOKING FOR a sharp, witty novel that will make you laugh out loud at some of the crueller aspects of modern-day life? Fay Weldon has always been the author of choice to turn to. And in *The Heart of the Country* she again proves she can find humour in the most desperate of circumstances, such as finding yourself abandoned by your husband, left with no money, no gas in the car, a huge mortgage, two kids and a dog to feed and no idea of how to go about handling any of this, as "he" always did.

Fay Weldon creates an entertaining novel out of that all-too-familiar setting of the single parent in modern-day society. And while the plot is a bit weaker than in past works, compelling characters and lots of humour will definitely brighten up the rainiest of winter days.

ALL THAT GLITTERS by Thomas Tryon. (Dell, $4.95.)

ACTOR-TURNED-AUTHOR Thomas Tryon's fifth novel is one of his best. The narrator, by no small coincidence, is an actor-turned-author who tells the tale of five famous movie actresses whose lives spanned the history of motion pictures. The stars are make-believe, but do bear strong resemblances to real-life women such as Joan Crawford, Fannie Farmer and Mae West. And many incidents are thinly veiled versions of real Hollywood escapades. *All That Glitters*, written by a Hollywood insider, reads like a good "B" movie – irresistible, a bit vulgar, and at times wonderfully tender.

KAFFIR BOY: Growing Out of Apartheid, by Mark Mathabane. (Pan, £3.50.)

MARK MATHABANE describes his childhood in a black ghetto of Johannesburg and tells how he escaped by winning a tennis scholarship to an American university. While he glosses over the dilemma he faced in leaving his country and his family, he does succeed in communicating the degradation and pain of life under apartheid. It's an intensely personal account, often shocking and disturbing. Yet it is a book too important not to read. With the current restrictions imposed by the apartheid system, it is one of the few books written by a victim of apartheid to find its way into print.

PRIVILEGE by Leona Blair. (Bantam, $4.95.)

PEACHES by Elizabeth Adler. (Coronet, £3.50.)

NEED AN ESCAPE – something light, romantic, kind of sexy, with a beautiful heroine who will take you to exotic locales? Two new releases will fill the bill.

Leona Blair's heroine wants "it" – privilege – desperately. It's her passion and her life-long obsession, and draws her from Paris slums to the glitter of jazz-age New York, from romantic Venice to Hitler's Berlin and the east coast playground of Manhattan's elite. Seduced by it, almost destroyed by it, she is forced to make her greatest sacrifices for it.

Peach de Courmont, on the other hand, was born into a life of privilege, heiress to one of the wealthiest families in France. Trapped in a traditional milieu, Peach is determined to live as a totally modern and independent woman. Not content to be just a great beauty and a showpiece, she is spirited and headstrong. She works in a man's world, loves whom she chooses and rules her own destiny. Fun reading for lazy afternoons or cold, rainy evenings.

CARNIVAL OF SPIES by Robert Moss. (Coronet, £3.95.)

THE AUTHOR of *Moscow Rules*, Moss has been praised for delivering crackling stories of suspense and intrigue with dead-on accuracy, and *Carnival* is another excellent spy thriller. Johnny, a German Communist from Hamburg, begins his spy career in the '20s, becomes increasingly valued by his employers and is sent to Moscow, Shanghai and London. Then, dispatched to foment a communist revolution in Brazil in 1936, he begins to have doubts about the purity of the party and becomes a double agent for the British. Pauses in the espionage allow Johnny to seduce desirable women around the globe. But the pace remains brisk, there is lots of local colour and plenty of believable spy action.

BAD GIRLS by Mary Flanagan. (Futura, £3.95.)

MARY FLANAGAN makes an impressive literary debut with this collection of stories about women of all ages. The eight stories are all creative and original, yet very much rooted in reality. Clever plots, wry wit and sharply accurate perceptions leave the reader eagerly waiting for Ms. Flanagan's future works. □

CLEAN ROUND THE BEND

THE FIFTH COLUMN
Matt Nesvisky

"THERE'S no way I can finish this by myself," says the wife, fixing him with the no. 37 stare, that of the Crazed Woman Concluding Pessah Cleaning. "But you've yet to lift a finger."

"Hey, you know my bit comes at the end," he whines, "with the candle and the feather."

"If you did even that much, I'd be grateful."

"That's a canard!" he retorts. "A libel! A slander! An aspersion! I don't have to take this lying down!"

"That's your trouble," snaps the CWCPC, "you take everything lying down. Your only contribution to spring cleaning is to lift your feet when I vacuum near your footstool."

"That's it, make fun of my war wound."

"Dropping a carton of IDF halva on your foot does not constitute a war wound."

"It happened during a war, didn't it? I didn't voluntarily locate my foot under that carton. They didn't ask my opinion about invading Lebanon."

"Nobody, you may have noticed, has asked your opinion about anything. And I'm not soliciting your opinion about cleaning the house. I'm asking for your cooperation."

"But I am cooperating. Haven't I stayed out of your way for the past two weeks? What more can a husband do?"

"Would you like a list?"

"You draw up yours, I'll draw up mine, we'll negotiate. But I'm warning you, I will not negotiate under pressure."

"I do not find that very amusing," frowns the wife. "Now, look, everybody's pitching in. You have to do your share, too."

"Who's everybody – the brat? There you are, there's the source of the problem. She's the original Garbage Pail Kid. Wherever she goes it's sticky finger marks and bubble gum wrappers and toothpaste squeezed from the middle and those icky half-empty glasses of milk with the ring of cookie crumbs around the rim. You know you can't keep a house clean with a child around, so why even try?"

"Your daughter, for your information, is at this very moment scrubbing the floor in her room. And she's doing a very good job of it, I may say. Which is a lot more than you've done."

"Untruth! A major untruth! I'll have you know I spent a good part of this morning cleaning my disks."

She narrows her glare down to a no. 16 (Suspicion and Puzzlement). "Cleaning your disks? Just what is that supposed to mean?"

"If you knew anything at all about computers, you poor, pre-technological age creature, you'd know cleaning disks is a major task. I had to go through all my files and throw out all the old columns, purge the stale jokes, erase the limp wisecracks. I had to rewrite entire programmes and restructure whole menus. Which reminds me, what's for lunch?"

"Horseradish and bitter tears, bub, if you don't get busy. Since you did such a good job of cleaning your disks, you can just carry on and clean out your closet."

"My closet? What could I possibly eliminate from my closet?"

"Those Beatle boots, for a start. And those paisley bell-bottoms and the tie-dye dashiki."

"Are you serious? I got my head broke at the Pentagon in that outfit. That is a historical wardrobe, woman. That is my *blood* on that shirt."

She rolls her eyes heavenward in a modified no. 11 (Exasperation). "Oh, Lord, why do we have to go through this every year?"

"That's what I'm asking you," he says. "You just cleaned the house a year ago. Why would you possibly want to go through all that again so soon?"

"And honestly," she resumes, impaling him with a set of no. 22s (Icicles), "I've simply had it with that Raquel Welch calendar on your closet door. It's so embarrassing."

"Hey, if 1967 ever comes around again, I'm prepared!"

"I've heard that one before, Captain Clown. Seriously, your closet looks like it belongs in the Betar Jerusalem locker room. Now, after you haul those clothes out and have them shot, I'll need you to take down all the curtains in the living room..."

"The curtains!"

"That wood work needs cleaning..."

"That wood work!"

"And I want you to pull the refrigerator out for me."

"The refrigerator! Now you go too far, woman. It is strictly forbidden for Jewish men to move refrigerators."

"Oh, for heaven's sake."

"It's written, I swear it is. It's in one of those parts of the *Mishna* that females are forbidden to read. I could be struck down just for telling you."

She sighs. "And when you finish that, I want you to clean behind the water-heater. I can't reach up there."

"Who cleans behind the water-heater? You've gone absolutely barking. What are you afraid of, that your mother'll come here seder night and look behind the water-heater? Well, knowing your mother..."

"There's actually spider webs in the corners up there."

"Spiders are our friends. Those delicate little webs trap flies. Breaking them up is interfering with nature."

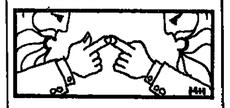
"I'll interfere with your nature, buster, if you don't get cracking. If we get this last bit done this morning, there may be time to paint the kitchen."

"Arrgh! You used the P-word! You can't mean it! Wouldn't it just be easier to move?"

"Of course it would. But unfortunately we don't have time to locate a new flat before the holiday."

"The holiday! *Once we were slaves unto Pharoah in Egypt... Let me recline, as a symbol of a free man!*" □

FOR THE SAKE OF ARGUMENT



CALEB'S COLUMN
N.D. Gross

I TRUST YOU all took the advice of former Chief Rabbi Ovadia Yosef and others not to work so hard in preparing for Pessah that you are too tired to enjoy the seder.

For there is much to enjoy. Apart from the company and the food, one has the unlimited opportunity to indulge in the age-long Jewish sport of arguing. The Haggada text itself sets the tone, with its solemn absurdity of counting, as it were, the number of angels who could dance on the head of a pin on either bank of the Red Sea ford. Or is the computation of plagues simply a clever device to keep the children alert by means of one of those alphabetic games we used to play before TV? That's one thing to argue about.

For another, let's knock Father Abraham off his pedestal. He has always been considered the First Oleh, who left the comforts of commerce in Chaldea for the rigours of corn-poor Canaan. Is he not rather the prototype of the *yored*, who sought the Egyptian fleshpots at a time of austerity in his new homeland? We are given the same excuse; he went to the *goldene medina* of the time "just to stay awhile," to "sojourn" as King James's scholars put it. But what we hear if we listen carefully is that the "sojourn" will last "just until the harvest," "just until Itzik has finished school," "just until we've managed to save enough to buy ourselves a tent." And so it ultimately took the family 400 years until the great, and even then reluctant, return.

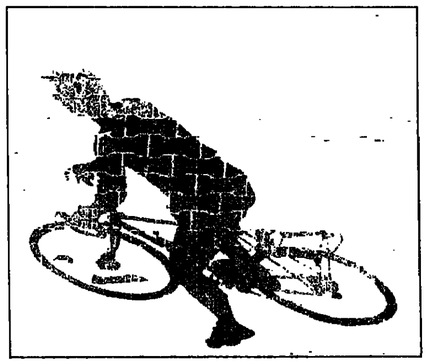
Now take the Four Sons, or at least the first two. Have not their lines been improperly exchanged? Surely it is the Wicked Son, rather than the good, who tries to undermine the authority of the head of the house by asking *klotz-kashes* about minutae of orthodox observance, the answers to which, a) he cannot find in the book before us, and b) which have scant relevance to the problems of Judaism and the Jewish people today.

And it is just as surely the Good Son, not the bad, who asks his dad just what the seder means to him. Far from putting himself outside the fold, as the text says, he manifests a genuine desire to be given the knowledge to make him an active partner in, and, ultimately, the succeeding officiant of, the night's ceremonial.

NOW THERE are answers to the foregoing theses and I have not presented them as necessarily my own *epikoros* philosophy. I have played the reformists' advocate in order to illustrate the sort of thing that can be discussed at the seder table tonight.

Without discussion, without inquiry, without probing for the reasons for, and the purposes of, it all, we turn the seder service into a rapid mumbling of the ancient liturgy, a mumbo-jumbo flanking a display of gluttony. As Shakespeare put it so succinctly: "Matza do about nothing." □

It happened one day in Tel Aviv



Ro'i Rossano was sick. He has a bicycle. A thief stole a gold watch from a jewelry store. Tel Aviv has a traffic problem. Crime doesn't pay. That, in a nutshell, is what had Tel Aviv all abuzz recently, when a 14-year old boy took on the forces of darkness and evil all by himself, and won.

Ro'i didn't go to school on that fateful day because he was feeling ill, but not so ill that he couldn't be a real life Zorro for a shopkeeper in distress. "Stop thief!", cried the jeweler. "Which way did he go?", cried Ro'i. He leapt on his bicycle. The good guy chased the bad guy down Dizengoff. Up Zamenhof. The thief tried to shake him on Masaryk. A right onto Frischmann, he darted down Dubnov, over to Hanevi'im. The kid was hot on his trail. Up Sderot Hen. Right on Ben-Gurion. A final spurt down Ibn Gvirol. Ro'i caught up at Malchei Yisrael Square. The harrowed thief jumped on a bus. So did Ro'i. The driver refused to wait until Ro'i could call the police. Ro'i jumped back on his bike. He raced after the bus. The bus lost him. He jumped off his bike and called the police. They didn't believe him. *Now* what to do? He tried the oldest trick in the book – he burst into tears. Now, the police believed him. A squad car arrived, Ro'i jumped off his trusted bicycle and into the car, they raced after the inching bus and nabbed the evildoer. Ro'i Rossano grinned. And he got his name in the papers.

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هكذا من الأصل

Be in - BX

In view of the delay in supplying golden BX cars as a result of [illegible] the long waiting list in Israel, the [illegible]

Focus on art

Meir Ronnen

EXCEPT IN some kibbutzim, the Passover Seder marches on unchanged, with participants taking particular delight in the comfort of familiar tradition.

Contemporary seder plates, with their compartments or bowls for the egg, bitter herbs and other symbolic foods, may look different from earlier models but, as can be seen here, the more they change, the more they remain the same.

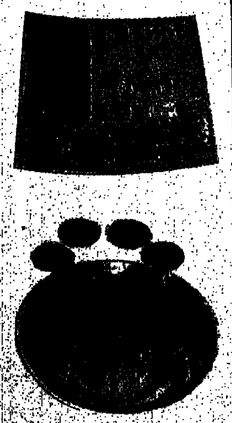
At right is a beautiful example of silver repoussé work from 19th-century Central Europe designed to hold just the bitter herbs. It is decorated with lions, eagles, doves, dogs and hinds in a manner not far removed from the motifs painted on contemporaneous wooden synagogues.

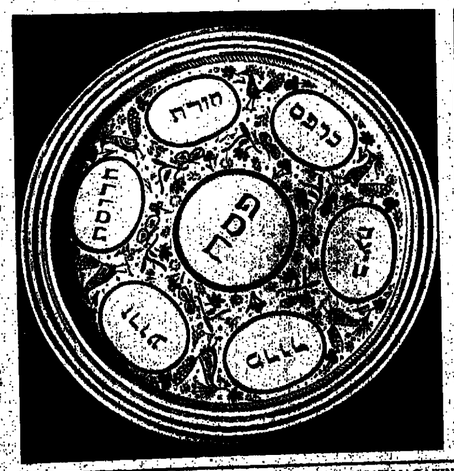
At centre, below, is a 19th-century French matza plate with scenes from the Haggada transferred to the porcelain via a screen-print process; the captions are in French and Hebrew. Both of these treasures are from the Israel Museum's collection.

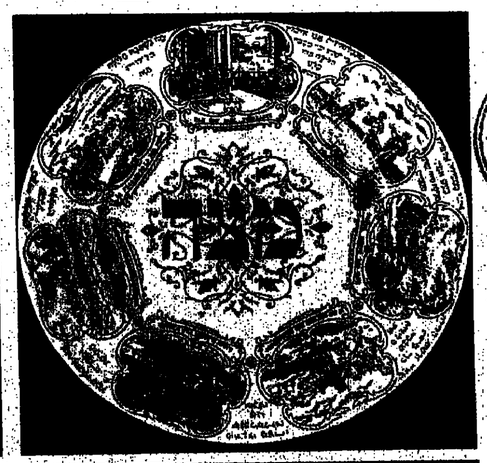
At right, below, is a contemporary Seder plate from Alexander Ceramics in the Talpiot Industrial Zone, painted by Amnon Israeli on pure-white porcelain. Directly below is a near-rectangular plate by Ruth Barkai-Tune; and at bottom, a very freely painted dish with bowls for the herbs, etc., by Kobi Raber, both available at the Cadim potters' cooperative gallery in Jerusalem's Rehov Yoel Salomon. Contemporary plates drawing on traditional designs are also made by Ella Weizman at Moshav Ein Ha'besor in the Negev. □

David Harris

Species of plates







هكذا من الأصل

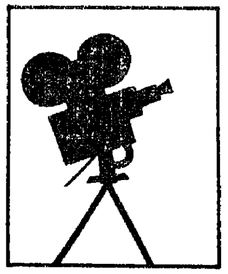
Interview Dan Fainaru

In personal mood

"There is no doubt that *Au Revoir Les Enfants* is my most personal movie. I feel as if I have been preparing myself all this time just to make it. It is a kind of crown for my career and I am happy I had the chance to make it before I die."- A startling confession for one of the most private French filmmakers of his generation: Louis Malle.

LOUIS MALLE is a neat, dapper man, alert, voluble and articulate as only a French intellectual knows how to be. Strangely enough, he chose to stay with the French ambassador here, something of an exception in French artistic circles, always anxious to play up their anti-establishment stands. Malle however, is a scion of the grand bourgeoisie, which means he was bred in a million that took both money and power for granted. Staying with an ambassador is like visiting family.

Historically, he is one of the founding fathers of the French New Wave, probably the single most important postwar cinema evolution in the world. A group of determined and very angry young men, most of them journalists dipping their pens in pure venom, set themselves the goal of tearing apart the old and



tired film system of their country and shocking it out of its lethargy. Unlike most critics, these ones weren't satisfied to tell others what was wrong with their work; they asked nothing better than a chance to show how to do it right. And, astonishing as it may seem, they really did. Once Truffaut, Rohmer, Chabrol and Godard switched their poison pens for cameras, the French cinema changed completely. Overnight, it was the liveliest, most inspiring and most challenging cinema in the world.

Louis Malle was part of it all. As a matter of fact, he is chronologically the first of the Young Turks, as they were referred to at the time, who managed to put together a feature film. And what a film! *Ascenseur pour L'Echafaud* ("Lift to the Scaffold") was a perfect psychological thriller, and example of the small-budget, intelligent, well-knit picture the New Wave directors so admired the Americans for doing, and yet French to the fingertips. Its success was an indication that France could have its own B pictures, "the kind of pictures made for little money, in which it's not the story that is important, it's the way the director treats it," to use Malle's own words.

He was, in a sense, a pioneer, a flag-bearer, but somehow he was never quite assimilated with the rest, never a part of the *Cahiers du Cinéma* team, that famous publication mounting barricades for every friend, even when wrong, and blasting away at enemies, even when right.

"Somehow," he says now, "I found it much more difficult to let myself go, to be personally involved."

Again, this may be part of his upbringing. One doesn't discuss intimate problems in public. Truffaut started by making *400 Coups*, the most intimate personal revelation of his childhood. Malle waited 30 years before he dared to do the same in *Au Revoir les Enfants*.

Besides, he is quick to point out, his background was a bit different, professionally as well as socially. He had started making films very young. At 24 he was already co-directing with Commander Cousteau the Oscar-winning underwater documentary, *Le Monde du Silence*, not to mention his role as assistant in another award-winning picture, *Un Condamné à Mort s'est Echappé*. Also, and unlike most of the others, he had not been a journalist and critic before starting to make films.

He was considered a smart, talented and reticent filmmaker, so much so that his colleague, Jean-Luc Godard, once wrote in a directory of new filmmakers published by *Cahiers du Cinéma*: "If Malle could make films as well as he talks about them, he'd be one of the greatest filmmakers alive." Implying, of course, that he wasn't.

However, most people have always preferred Malle to Godard. The fact is that while the latter was mystifying his audience with his film language, Malle seemed to make a profession of faith of scandalizing with his choice of subjects.

His second film, *Les Amants*, used one of the most respectable stars of the Paris stage, Jeanne Moreau, and threw her into bed for a torrid night of love, in some of the most explicit sex scenes shot at that time outside the blue movies, to the accompaniment of a Brahms sextet.

A beautiful piece of filmmaking, poetic, a glorious evocation of the physical beauty of love, a scene since repeated countless times in countless versions, most of them second-rate at best. Of course it was titillating as well: had it not been, it would have missed the point. As it was, *Les Amants* not only became a big scandal, then a big box-office success; it also made Moreau a movie star and Malle a director to be watched, not only by connoisseurs but, even more important, by businessmen.

The visual shock was soon matched by an aural one. *Zazie dans le Metro*, which contained the foulest dialogue ever heard in a French film and, to make things worse, uttered by a precocious little girl.

The effrontery wasn't all Malle's; after all he had used a sort of cult classic by Raymond Queneau, who brought the use of vulgar street language to a fine art.

By now, everybody had got the message loud and clear. Malle was a pro, a reliable filmmaker, young but not a fanatic like some of his troublesome friends. True, he picked strange subjects, but at least he seemed to know what he was doing.

The following pictures kept up the promise. If *Le Feu Follet* was a grim apology for suicide which many people couldn't stand, at least it got prizes in Venice. In *Le Souffle au Coeur*, a Parisian mother introduces her son to sex, and the gossip columns, always eager for a juicy morsel, immediately suspected it was Malle's own story, and what a louse he was to tell it in public.

Malle denied it and continues to deny it to this day. But it was the first time he was telling a story of his own.

"It's not that my earlier films were less personal," he said, "it is simply that I found it more convenient to hide behind some established novel. For instance, when I made *Le Feu Follet*, I used a novel by Drieu la Rochelle, who is telling the story of a friend of his, a surrealist poet who committed suicide. I had the same experience at the time: one of my friends did the same. I tried to write a script but I had problems, and I think I found the solutions in the novel."

Observe the terminology. He was hiding behind the novels, which is a very neat way of putting it, certainly not accidental in his case.

If *Le Souffle au Coeur* was the first step out of the ivory tower, *Lacombe Lucien* was a decisive one. Again, Malle created a scandal. A film about a young French boy, ignorant, rough and brutish, who collaborates with the Nazis and tortures prisoners, was considered a personal insult to the French nation when the film was made in 1973.

What is evident now is that *Lacombe Lucien* was just an early sketch for Joseph, the real-life character of his own childhood, which was to emerge later in *Au Revoir les Enfants*, the first of his films he freely admits to be biographical.

Always fascinated by things American, it was inevitable that sooner or later he would go there.

"I went to America because I was curious about the country, also I spoke decent English and believed I could find work without too much difficulty," he says. At the time, he also hinted that he felt he needed a separation from his French roots, "from the spirit of Descartes," as he defined it then.

He was right about being able to make it there. He succeeded better than most other Europeans who tried, because he was an observer looking at things from the sidelines and offering his impressions. And he is fully conscious of this.

"I was looking around me without any complacency and trying to analyse what I saw in my own way." It so happened that the one subject he seemed to follow constantly at that time – "the individual at odds with society was often the theme of my films" – was well suited for a survey of the country that puts the individual's right to privacy on a pedestal.

But one can't really live in America without developing some social consciousness, and Malle didn't escape it. Neither in his documentaries, nor in the last feature film he made there, *Alamo Bay*, in which he painted an unpleasant picture of a small fishing community turning racist when cheap Vietnamese labour became available.

The Americans, who considered his other efforts in their country rather nice, exotic studies, rejected him once he tried to tell them what was right and what was wrong. He wasn't an observer any more: he took sides, the kind of side the majority didn't like. The result, the film was a flop, and Malle's American dream was beginning to get rusty at the edges.

Another movie he made, *Crackers*, "a catastrophic experience in every sense of the word," as he puts it, was a rare attempt to be just a technician.

In Hollywood, they practically sold him on the idea of remaking a classical Italian comedy of the Fifties, *I Soliti Ignoti*, into a modern comedy thriller, and the result, in spite of actors like Donald Sutherland and Jack Warden, is something Malle fervently wishes to forget. "It taught me never to do again something I am not really keen on," he says.

The big disappointment in America was the failure of a project that was very close to his heart.

"It was a political comedy, a very aggressive one about corruption. John Belushi was supposed to play in it...But he died, and the entire project fell through."

(Continued on page 0)

(Hanoch Guttman)

Father Jean (Philippe Morier-Genoud) comforts Julien (Gaspard Manesse) in Louis Malle's 'Au Revoir les Enfants.' Below: Louis Malle, a founding father of the French New Wave.

Between acts Joseph Hoffman

Jest in English

SO YOU'RE a committed theatre-goer, but trying to keep up with rapid-fire Hebrew dialogue is too much like work? If you lack the time and/or money to travel to London or New York for the season, and you're not about to give up the theatre for the cinema, then consider the Fourth Annual English Drama Festival, to be held in Jerusalem next Sunday, Monday and Tuesday.

The sponsors are Milev (Centre for Advancement of Amateur Drama in Israel), Jest (Jerusalem English-Speaking Theatre), the Nurit Katzir Centre, and the Jerusalem municipality.

The festival will present a series of one-act plays performed by English-language theatre groups from Israel and abroad. The advantage of one-act plays is that "they are concise with a sharp build-up and a direct dialogue. Like minimalist art, they pack a lot into a little," said Shai Bar-Ya'acov, director of two of the festival's offerings. "The plot is established through many small situations rather than through a linear development."

"The fact that each group is presenting a one-act play is a sign of our dramatic advancement," says Shelldon Klimist, an organizer of the festival, co-founder of Jest and producer of its festival entry. "In previous years, we asked each of the participants to perform a segment from one of the plays they had staged during that year. Now we're asking that each put on an entire play."

Are there any dominant themes which will emerge during the festival? "The two plays which I am directing — *Reasonable Circulation* and *Lunch Girls* — deal with the centrality of the telephone in our lives," continued Bar-Ya'acov.

In *Reasonable Circulation*, four clerks sit in a New York office trying to do their jobs, while at the same time discussing their personal affairs on the office telephones which are in constant use. The office work is all but forgotten until the return of the boss brings them crashing back to the mundane reality of their lives.

"The telephone becomes a symbol of each person's isolation. Instead of developing relationships with each other in the office, they would rather communicate with the outside world. In the finale all four are talking at the same time, drowning out each other."

Similarly, *Lunch Girls*, the Jest entry, deals with the problems of communication in the modern world. It is about four women who are "We-must-have-lunch-together" friends. The plot develops as they try, via the telephone, to set a lunch date which will be convenient for all four. But orthodontists, absent baby-sitters and, ultimately, a husband's death, intrude upon their plans.

"The more their lives get bogged down, the more essential becomes the lifeline which the telephone represents," says the director. "In the end, they never manage to get together for lunch, which suggests that, in a perverse way, the telephone fulfills their needs." Through the countless conversations, the audience discovers who is having an affair with whose husband, and which two women are having an affair with each other.

All of the participants belong to amateur theatre. "We would prefer to be known as community theatre, because of the negative connotations of 'amateur,'" said Klimist. "But what counts in the final analysis is quality, and we're getting better all the time."

"We're progressing rather well. Financially we're solvent, and even have a storage area filled with stage designs and costumes," said Inez Klimist, co-founder and producer of Jest.

The chief characteristic of amateur theatre is that all the actors have full-time concerns elsewhere. "One of the biggest challenges is to get everyone together for regular rehearsals," said Bar-Ya'acov.

There is an ironic similarity between the women in *Lunch Girls* having difficulty arranging a luncheon date suitable for all, and the actresses arranging an appropriate time to rehearse. Could this be another blatant example of life following art?

THE COMPLETE offerings are as follows:

Sunday, April 3, 7:30 p.m. at the Nurit Katzir Centre, 27 Hillel St. (next to the Italian Synagogue): Jest will perform *Lunch Girls*, written by Ron Hart, directed by Shai Bar-Ya'acov.

Hebrew University English Department Theatre Workshop — *Reasonable Circulation*, by P.J. Barry, directed by Bar-Ya'acov.

Tact (Tel Aviv Community Theatre) – *The Interview*, by Peter Swet, directed by Helen Eleasari. An ordinary insurance investigation of an old Jewish tailor's second policy takes an unexpected turn.

Monday, April 4, 7:30 p.m., Nurit Katzir Centre:

Sharon Players — *The Marble Arch*, by John Mortimer, directed by Evelyn Abrams. The play takes place in the home of a retired actress who is having an affair with her upstairs neighbour, when he suddenly dies in her bathroom. The untimely arrival of a reporter, the maintenance man, the deceased's wife, and the doctor, keep the action going.

Ra'anana Musical Society — *Happy Lies*, by C.P. Taylor, directed by Arnold Materin. A modern fairy tale in which a teenage boy, frustrated by his home environment, turns his attention to a crippled girl.

AACI Theatre Group of Netanya — *Lost Shabbat of Rabbi Asher*, directed by Haim Paran. A collection of Jewish folklore and humour.

Haifa English Theatre — *Dear Departed*, by Stanley Houghton, directed by Joyce Livingston. A moth-

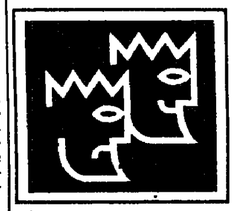
(Continued on page G)

(Above) *Nola Rae and John Mowat in 'Shakespeare – the Works.'* (Below) *Madeline Levine in 'Lunch Girls,' Jest's entry in this year's English Drama Festival.*

Theatre Naomi Doudai

GROSSMAN'S TINY TOTS

Back to childhood: Shalom Shmuelov, Bruria Albeck and Michael Koresh. (Yochi Lang)



GAN RIKKI (Rikki's Kindergarten) by David Grossman, directed by Michael Gurevitch. Sets: Moshe Sternfeld. Costumes: Anat Messner. Habimartef, Habimah National Theatre, Tel Aviv.

THOSE WHO FIND *Gan Rikki* amusing, or even highly entertaining, must do so for the unexpected nature of its characterizations. The latter propose a study of tiny tots, the work itself a retrospect on infancy and infantilism.

I use the word "work" advisedly, because Grossman, author of the best-selling *The Yellow Wind*, for all his superficial charm, here hardly achieves a proper play. Nonetheless, this projection of infancy, Israeli-style, makes for a singular show. Set up by a classic director of comedy, designed inventively to give kinetic scale and underfoot support (the last scene, with its Gulliver-sized props), displays outstanding and witty technique.

More important, it is backed by a cast of actors whose boundless energy, enthusiasm and mimetic skills bounce us into believing in the veracity of a local *gan* of hyperactive toddlers. It is not, however, all illusion. There is comedy of a kind, mainly whimsy, for make no mistakes, these children, like all super-sabras, take themselves seriously.

No pulling funny faces, sticking out tongues, or twisting pigtails here. Naughtiness is, on the whole, linked to toilet training and the rest of the excretory functions. It is the kind of humour that revels in the *pipi-kaki-pipi* process, and the awakening of wholesome sexual curiousity in the very young.

The audience titters, highly tickled at submerged recollections. Nothing perverse, voyeuristic or regressive in that, is there? Isn't it natural to enjoy looking back on the peccadilloes of one's childhood played out by these mini-models of our current selves?

They are all there. The brave and the craven, the incipient vixens, the brutes, the bulldozers, the anxiety-ridden, the guilt-riven derivatives of our adult selves. It is with a droll brand of humour, and not a little nostalgia, that they are exploited here.

IN A CAREFULLY sustained imitation of child behaviour, the performers give an inverted version of a classic exercise in histrionic sensibility – kittens imitating cats.

Particularly endearing are Haim Hova's pugnacious Itamar, Shalom Shmuelov's silken Danush, Orna Rottenberg's Rachel deloused, Bruria Albeck's predatory Yifat. Along with Dove Reiser, Yael Amit, Sheri Litzchi, Rami Hezkyehu and Michael Koresh, they work unsparingly to achieve the quality of verisimilitude on which the action rests.

Here, however, the cats imitate the kittens. Their souls still show through the body form and the face exactly as the textbooks prescribe. But it is just this excellence that undermines the author's concept. For when all is said and done, the human soul has a vaster potential for good and evil than a cat's. Human nature comprehends a range of sorrow, suffering and catastrophe, wider than can be contained in the confines of a *gan* like Rikki's.

THIS IS A TRUTH realized in art with many great writers using children to point profound significance.

In 1916, Franz Wedekind's *Spring Awakening* (still playing at the Khan) used a classroom of adolescents to strike a blow for freedom from the sexual taboos of his time.

Roger Vitrac's 1924 surrealist farce *Victor ou Les Enfants au Pouvoir* (Power to the Children) invested adult intelligence in a nine-year-old to expose the iniquities of his parents. (There must be many who, like me, remember Habimah's Tova Pardo and Cameri's Oded Teomi playing this in the old Ohel.)

To crown them all, in 1955 came William Golding's book, *Lord of the Flies*, a modern myth in which a children's adventure story on a coral island translates into a universal statement on mankind with a pessimistic twist regarding the ultimate human condition.

Grossman claims that his *Gan Rikki*, too, is an allegory for the human condition reduced to its most emotionally, intellectually, morally, and physically deprived level.

His intention, he asserts, is to illustrate how many emerge into adulthood internalizing an arrested infancy. Their torments and humiliations are on a par with those of the budding human beings portrayed in his play.

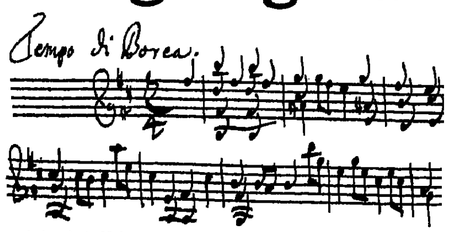
There goes the father of the man, he seems to infer, in all his impotence and imperfection. If you cannot pity him, at least feel compassion and respect for his failings.

Personally, I did not and cannot. It was the definess of the direction, the virtuosity of the actors that alone moved me to momentary empathy with these kiddie characters who, although they were cute, full of fantasy and even suggestive of menace, could hardly compel any such significant life vision, let alone compassion. □

هكذا من الأصل

Musical notes Lea Levavi

Designing man



IF A FACTORY manager wants his/her workers to be more motivated, nicer to customers and more productive, Joseph Haas may be able to help. He is a music designer – the first in the world, he says – and he tailors music to the particular needs of a workplace.

Haas, who has been in Israel eight months, was born in Germany, but felt out of place in his typically German Christian family.

"My mother used to say I was too sensitive, like a Jew... They glossed over the Holocaust in school, but I wanted to know how it could happen, and I didn't want to be part of a society which could do something so terrible."

He spent many years trying to make contact with the Jewish community in Munich, but to no avail. "They couldn't understand what a German wanted with them," he said.

Finally, through a business contact, he got to the leaders of the community. "The rabbi told me that maybe one of my ancestors a few generations back was Jewish, and that the feeling had resurfaced in me."

When he came here nine months ago on business, he felt that this was home and decided to come back with his family. "It's strange, but my wife had also grown up feeling out of place in her typically German family."

His wife, a nurse, fell in love with a Down's syndrome baby (now a little over a year old) who had been abandoned at the hospital where she worked. The baby is now in the Haas home, and adoption will become official when the family completes the process of converting to Judaism.

JOSEPH HAAS'S MUSICAL story is as fascinating as his personal one.

He was trained as a pianist and singer; he writes poetry which he has set to music and presented at song recitals. He is now composing a symphony. He not only worked for several years as a music therapist in a hospital in Germany but also created the Music Therapy Department at the University of Heidelberg.

It was his music therapy experience, and his study of the effects music has on the brain, that led him to the idea of using music in industry.

The music he composes to solve a particular problem at a given workplace can be anything from classical style to hard rock, electronic music or even acoustical signals which aren't really music.

"Sometimes the music will go from soft to high tension. It's a way of helping people release their body tension without taking it out on customers or co-workers."

At first, Israelis thought Haas's idea was "exotic"; but he is now beginning to get work. He represents a British company here, Musical Modes, and has a local business manager, Rivky Rosenberg.

He also hopes to arrange for translations into English and Hebrew of the book he wrote on music therapy, which comes with a cassette of therapeutic music. "I have been offered the chance to do some work on the use of music to reduce pain and I am very interested in that because I believe music has wonderful healing potential," he said.

"REMEMBERING WITH MUSIC" is the title of a seminar to be held at Beit Daniel in Zichron Ya'acov on Monday, April 11, during the week in which Holocaust Remembrance Day falls.

Dr. David Bloch, of Tel Aviv University's musicology department, will lecture on the music of Theresienstadt, where composers produced works which were at first rehearsed in secret on smuggled instruments and later played openly, when the Nazi authorities decided to encourage this "grasping at culture."

"It was a source of hope in those hellish conditions, but the music is worth hearing and playing in its own right as well as in memory of those who were slaughtered," said musicologist Brenda Miller, one of the organizers of activities at Beit Daniel. Her co-organizer Leonie Klugman added that we hear much less of Holocaust music than we see of Holocaust art.

In addition to Dr. Bloch, who will lecture and also play some examples of this music, other participants will include pianist Edith Krause, a Theresienstadt survivor, and singer Emily Berenson.

Since the full-day seminar will include lunch, anyone wishing to attend is asked to register in advance by calling Mrs. Klugman at 02-531530.

BOTH OF THE vocal music events taking place during Pessah week – the Jaffa Festival and the Vocalise in Acre – will feature choral works by Yehezkel Braun. Braun will be especially honoured in Jaffa, where his works will be performed every evening and – what he considers the greatest honour – the final concert will be devoted half to his works and half to those of Bach.

"From earliest childhood, I loved the human voice and Jewish traditional melodies," he said. He was brought here from Germany in 1924 as a child of two, but the Jewish music he heard growing up in Rehovot was not only Ashkenazi but also Yemenite and other traditions. Only at age 10, when his parents decided he should study the violin, did he become acquainted with European classical music; but it was several years more before he became familiar with the composers of the early 20th century, such as Stravinsky and Bartok.

Braun wanted to study biology at the Hebrew University, but the Hashomer Hatzair Youth Movement wanted him to fulfil his Zionist obligations first and go to live on a kibbutz. "Farming fitted in well with my interest in nature, he says."

Like everyone else of his generation, he also became a soldier – first in the British Army during the Second World War and then in the War of Independence – and it was only in the early ' 50s that he decided to study music with composer Uriah Boscovitz while training as an elementary school teacher at the Kibbutz Movement's training college in Tel Aviv.

"When I wrote music for a children's play at my kibbutz, Boscovitz liked it so much that he not only tried to convince me to study music seriously, he also prevailed upon my parents to see that I did it."

IN THE INTERVENING years, Yehezkel Braun has written close to 100 choral works and is particularly interested in choral arrangements of Jewish music. And in addition to setting Greek and Latin texts for choirs, he studied Gregorian chant at a Benedictine monastery in France.

In 1985, after much research, he lectured at a conference on Gregorian chant, the only Jew among bishops and monks on the connection between Gregorian chant and Tora reading.

Braun says he certainly cannot complain about his works not getting sufficient performance, but he does feel badly about one thing. His work "The Night of No-Amon," based on "The Ten Plagues of Egypt" by Alterman, received its debut several years ago at the Queen Elizabeth Hall in London, but has never been performed here.

"I realize that it is difficult in Israel to get together the resources required: an excellent dramatic soprano, a large choir (it would probably require cooperation between two of our best choirs) and a symphony orchestra, but still I think the failure to perform this piece shows apathy towards Israeli music."

Braun will receive an award from Tel Aviv Mayor Shlomo Lahat during the Jaffa Festival.

Meanwhile, a spokeswoman for the Vocalise announced two attractions which were not yet known at the time the event was previewed in this column: the debut of a new opera group composed of new immigrants from Eastern Europe (The Israel Opera Theatre) and the arrival of a 45-member black choir from South Africa which will perform music and dances from their tribal tradition in authentic costumes.

OPERA HIGHLIGHTS from the works of Bellini, Verdi, Leoncavallo, Puccini, Donizetti and others will be offered at the next concert in the Jerusalem Symphony, IBA's Light Classical series. The concert will be given this coming Tuesday, (April 5) at the Henry Crown Hall, with soloists soprano Marina Levitt and tenor Alan Glassman. The conductor will be Peter Mark, general director of the Virginia Opera, who began his musical life as a boy soprano soloist with the Metropolitan Opera, later became a successful violinist and ultimately returned to opera as a conductor.

On Friday (April 8), the orchestra will be leaving on a month-long tour of the U.S. – its first in 12 years – which will include 21 concerts. The tour is part of the state 's 40th anniversary celebrations.

Two conductors, Sergio Comissiona and John Nelson, will appear with the orchestra on the tour and there will be two soloists, violinist Alexander Markov and cellist Gary Hoffman. An Israeli composition will be played at each concert, either "Psalms" by Ben-Haim or "Metamorphoses on a Bach Chorale" by Zvi Avni.

The high point of the tour will be a concert at Carnegie Hall Independence Day under the auspices of the consul-general of Israel in New York and the New York branch of the Jerusalem Foundation.

THE SIXTH annual workshop on early music – music of the Baroque and Renaissance – will be held in Jerusalem from April 3 through 9. A faculty of 20 teachers – 10 from Europe and 10 Israelis trained in Europe – will teach 150 young Israeli music students and musicians to play the works of these periods on the original instruments for which they were written, and also to interpret this music in the spirit of its time even when performing it on modern instruments.

CELLIST Elina Snellman-Lang, winner of the Herzliya Chamber Orchestra's 1987-88 soloists' competition, will be the soloist with the orchestra in two concerts at the Herzliya Museum on April 3 and 6. The programme for both concerts will be the same.

At 8 p.m. Harvey Bordowitz, musical director of the Herzliya Chamber Orchestra will give a lecture and at 8:30 the actual concert will begin. Elina Snellman-Lang, herself from Finland, will play "Serenade for String Orchestra and Cello" by the Finnish composer Aarre Merikanto. The orchestra, conducted by Stephen Sloane, will also play two Haydn symphonies and Barber's "Adagio for Strings."

The soloists' competition is in memory of Motti Sheff, a member of the orchestra killed in an automobile accident last year. □

Allan Glassman

Yehezkel Braun

Bridge

Signals

George Levinrew

EVERY CARD has a meaning, or at least can have one. We all know that a led king is probably from ace-king, or king-queen, depending on partnership agreement, that a high card by leader's partner usually suggests continuation, and that a low card may inform partner to "forget it."

Even the fourth from your longest and strongest, that most mundane and accepted of opening leads, communicates information to partner. All he has to do is use "The Rule of Eleven," subtracting the value of your card from 11, to discover the number of higher cards in the other hands.

There are also more subtle kinds of signals, as seen in today's deal, from a North American championship event.

The bidding:

North	East	South	West
–	1♡	Pass	1NT
Dbl	2♡	2♠	3♡
4♠	Pass	Pass	Dbl.

All pass

North
♠J986
♡3
◇AKQ53
♣KQ5

West
♠A5
♡95
♡AQ108642
◇986742
♣AJ7

East
♠K72
◇none
♣832

South
♠Q1043
♡KJ7
◇J10
♣10984

The bidding was clear, up to South's two spades. It was probably South's feeling that North's double showed spades, and that probable fit – together with what looked like a trick in hearts – tempted South. And, of course, North with his strong hand thought that four spades might be easy.

But West had two aces, and his partner had opened the bidding. It was, he felt, time to penalize opponents for their impudence.

THE OPENING LEAD was a heart to the ace, and the low heart return was won by declarer's king. South led a trump, to East's king. East wanted to ruff diamonds, but how was he to reach partner's hand? Declarer had played a low spade to the jack in dummy and his king, so where in the world was the ace of spades. And why hadn't South played ace and another spade, on the off-chance of catching the singleton king? Probably because he did not have it.

That – and West's double – would indicate that partner had the trump ace. If that was the case, there was an entry. But how would he indicate that he wanted a diamond? He tried a low heart, not the natural queen, and got the message across.

West understood. He did not delay, trumped with the ace, and returned the deuce of diamonds, the lowest one around, to indicate his possession of the club ace. Partner ruffed, and dutifully returned a low club, which gave West the lead. East a second ruff, and the defence a well-deserved 500 points. □

Dance Dora Sowden

Things to come

ON THE 40TH anniversary of the state, dance is booming.

At the Israel Festival, Jerusalem, in May and June, the number of offerings looks like a record. Of more than 130 performances of all the performing arts, about half will be dance or dance-related. There will be six visiting companies, and if you add mime, seven. Six Israeli companies will participate, and if you add the "Street Theatre," in which two notable dance companies are involved, it will be eight. If you count Tmu-Na, which is really a movement production, there will be nine.

At the top of your dance list should be the Béjart Ballet Lausanne. This great company, formerly known as Maurice Béjart's 20th-Century Ballet, will present three programmes – all different, and all in different places.

In Caesarea, there will be a single performance (May 22) of two of Béjart's most provocative and talked-about works: *Light* , and the *Dionysus Suite* (music: Hadjidakis).

In *Light*, Béjart has linked the luminosities of Venice and San Francisco, and has combined the music of Vivaldi, who was born in Venice, with "The Residents," a group centred in San Francisco.

Dionysus Suite caused a sensation when first staged and has still not lived down its daring reputation. Dionysus was a Thracian god of fertility worshipped with orgiastic rites, though in Greece the orgies were somewhat toned down and he acquired the name Bacchus, god of wine. As Béjart has never shunned the erotic, you may guess why this work raised eyebrows.

In Tel Aviv, the Béjart programmes (May 17-20) will include, among four works, two that have also aroused both enthusiasm and shouts. One is *The Rite of Spring* (Béjart-style) and the other *Bolero*, choreographed to the masterpieces of Stravinsky and Ravel respectively.

In Jerusalem, Béjart is presenting his world premiere of *The Dybbuk* based on Ansky's play and some traditional Jewish music (May 26, 27). But that is not all. On the same programme he will be presenting two more premieres: a *Bach Cantata* and *Suite Arabe*. Thus Béjart has included something Jewish, something Christian and something Moslem with which to greet Jerusalem.

ANOTHER TOP-RANKER is the Lar Lubovitch Dance Company of the United States, not unknown here. It toured six years ago and Lubovitch himself has been here more than once to choreograph for the Bat-Dor company. The fact that he has danced with important ballet and modern companies (and as a go-go nightclub dancer) is reflected in the breadth of his choreography and in his relation to music which he has called "the primal spirit of movement."

Three other companies from the U.S. come under the heading "New Dance" (arranged by David Eden, former director of the Dance Library in Israel). Susan Marshall is one of the newest choreographers to strike out in a field of her own. On video, her company looks volatile, tough and way-out. One minute the action recalls the '20s musicals, the next it is roughhouse, with just a touch of classy style.

EVEN MORE conspicuously new is the company called Urban Bush Women. One critic has called its programme entitled *Anarchy, Wild Women and Dinah* "powerful." On video, the movements of the dancers look familiar to those who know Africa, but their manner may be called American black original. And Dinah? Her story is apparently told in songs like "Wild Women Don't Get the Blues."

Completely different again is the company of Pooh Kaye (yes, Pooh as in Winnie the...). In *Eccentric Motions* (again according to video) the performers do things with shiny metal trash-cans, play in darkness and light, and try to out-lobus Pilobolus.

Something even less predictable is coming from Holland and will happen in Ashdod. The audience will be directed to "the great dune" and will be seated on stands (with chairs) overlooking the sands. The show, called *Dune*, "will begin in twilight and end in darkness." A group of Dutch performers together with Israelis will "stress the relationship between Man (Woman) and His (Her) land" in a 90-minute sound, light and movement performance designed by several choreographers.

The Mime Theatre Project, a duo from England, will present *The Six-Sided Man* in a way much like last year's Theatre de Complicité. But Gavin Robertson and Andrew Dawson will bring a different story, with music, text and movement. (Jerusalem Khan, May 25-29.)

Maurice Béjar in the 'Dybbuk.'

THE HONOUR OF opening the Israel Festival on May 14 goes to Rina Schenfeld and her Dance Theatre (with a concert and the Habimah *Dybbuk* the same night).

Schenfeld is celebrating her 10th anniversary as a soloist and founder of a company. Before that she had danced with the Batsheva company. Since then she has appeared in solo programmes in New York, London, Paris, Helsinki and Berlin festivals and in Holland and Belgium. She has toured with her company in Germany. One can say she is our "New Wave" creator and certainly our most charismatic dancer.

Her programme for the Festival includes two premieres, to be staged at the Rebecca Crown Auditorium in Jerusalem and at the Tel Aviv Museum (May 15).

At a preview in Tel Aviv, it was clear she is still able to create the unusual and the unexpected. *In My Room, Summer '87* is a 40-minute memory solo – of her own life, her parents, good times, love shared.

There has always been an element of fantasy in her use of props. Here they are wind-fans, old-fashioned ball-gowns, a picture frame and a hat on the wall. The music is a collage of Chopin, Schubert and modern groups.

Figures and Etudes, danced by three members of the company, is set to a mixture of Chopin and "Throbbing Cristal." The choreography is based on improvisational ideas by the dancers.

"GURIT KADMAN HAS gone but her 'melody' lives on," said Dr. Dan Ronen of the Ministry of Education and Culture at the memorial gathering on March 21 in the Rebecca Crown Auditorum. He recalled also that when she visited the Hebrew University in the early days, she said, "A university of the people and no folk dance?"

The answer to both these observations was given on the stage by dancers and in the audience by many who worked with her or have followed in her footsteps. On this first anniversary of her death, groups of folk dancers demonstrated that what she once called "instant folk dance" has grown into something recognizable as distinctly Israeli. Hora Yerushalayim danced with the effervescent spirit that has become synonymous with Israeli folk dance, as did a student group from the very university for which she had seen the need for dance.

There were dancers from Kiryat Ekron in beautiful Yemenite costumes, doing characteristic dances with baskets of lighted candles and woven platters. From Maoz Zion came Kurdish dancers with their own style of dress and their own energetic dances.

A significant tribute to Gurit Kadman's memory was the participation of an Arab group from Baka al-Gharbiya: 11 young men and their piper, singer and drummer in their vigorous "debkas." Here was the friendly association so essential to us all – a link that dance can forge.

MY COPY OF Baudelaire's *Fleurs du Mal* does not contain a poem entitled "The Dance of Death" but it does have one called "*Danse Macabre*," and the choreographer-dancer Yaron Margolin has confirmed that this is the poem on which he has based his new work. *The Dance of Death* will be staged at Beit Inbal, Neveh Tzedek, Tel Aviv on April 2, 9, 12, 16 and 19, and at the Jerusalem Theatre on April 10. Margolin warns that the performance, in which there are nude scenes, is not suitable for those under 16.

IT WASN'T ONLY Sally-Anne Friedland as dancer and Tamar Ben-Ami as choreographer who deserved the applause at the matinee performance at Yad Lebanim in Tel Aviv on March 25.

Five members of what is presumably a new company participated in a new work by Ben-Ami, variously translated for me as *Heartbeat, Pulsation* and *Throbbing* (music: David Gera). However, in those 20 minutes of slithering, somersaulting, rolling, walking on all fours, thrusting legs in the air, and agitating the abdomen again and again and again, the pace of hearthents must have risen considerably.

In all this insistent stretching of the body's capabilities, Friedland sometimes shared in the acrobatics, sometimes passed through as a phantom image; but the scene really belonged to Pazit Bickel, Miri Goldschlag, Guchi Kohan-Low, Anat Bitchacho and Orit Zipori-Tamuz.

Two other works, also by Ben-Ami, were repeat performances. *Gibberish* (music: David Gera) was danced by Friedland and Zipori-Tamuz with drollery enough, at its best recalling something of Paul Taylor's *Three Epitaphs* (performed by Bat-Dor), but more brightly costumed and less funny except for the verbal gibberish at the end.

Conversation in the First Person seemed longer than in previous performances and changed in some ways; but its beginning and ending with Friedland's body tied in knots were still ingenious.

IGAL PERRY, the Israeli choreographer-teacher, was here on a brief visit from New York to revise and revivify his *Bolero* (music: Ravel) for the Batsheva Dance Company, on a date not yet announced. It will be interesting to compare it, in due course, with the Maurice Béjart version at the Israel Festival.

Perry has his own studios, Peridance Centre, in New York, and his Peridance company recently had a one-week season at the Joyce Theatre there. □

"...The time has come for the peoples of the Middle East to acquire a New Outlook..."

Martin Buber, 1957 from New Outlook's *first Issue*

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Festive Concert to Mark the 40th Anniversary of Israel's Independence

Israel Philharmonic Orchestra
Conductor: Zubin Mehta
Guest Soloists: Ivo Pogorelich, piano, Shlomo Mintz, violin
Thursday, April 21, at 9 p.m. in The Sultan's Pool – Merrill Hassenfeld Amphitheatre

Programme:
Ben-Haim: Fanfare to Israel
Tchaikovsky: Piano Concerto No. 1
Mendelssohn: Violin Concerto
Beethoven: Symphony No. 9, last movement
performed by Marvis Martin, soprano, Zahava Gal, mezzo-soprano, Richard Versalle, tenor, Marius Rinzler, bass.
With the Rinat National Choir, directed by Stanley Sperber,
the Rubin Academy of Music Chamber Choir, directed by Aharon Harlap,
the New Israel Opera Choir, directed by Avner Itai.
The concert will be recorded for French Television.
Tickets available at Jerusalem ticket agencies and at Hadran-Castel Agency, Tel Aviv.

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When in Jerusalem — A visit to the Tower of David is really a must

هكذا من الأصل

This Week in Israel • Th

JERUSALEM MUSEUMS

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the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

VISITORS: Please note summer hours below.

MUSEUM HOURS
Visiting Hours: Tuesday April 5, 10 am - 10 pm; Thurs. April 7, The Robert Crown Free Entrance Day (not including Shrine of the Book) 10 am - 2 pm
Main Museum: Sun. Mon. Wed. 10 am - 5 pm; Tues. 4 - 10 pm (Shrine of the Book & Art Garden 10 am - 10 pm); Thurs. 10 am - 10 pm; Fri. Holiday eves 10 am - 2 pm; Sat. & Holidays 10 am - 4 pm. Tues. April 5, 10 am - 10 pm.
Library: Sun. Mon. Wed. Thurs. 10 am - 5 pm; Tues. 4 - 8 pm.
Graphics Study Room: Daily 11 am - 1 pm, except Tues. 4 - 8 pm.

OPENING OF WEISBORD EXHIBITION PAVILION Tues. April 5, 8 pm.
The Pavilion opens with three new exhibitions:
The Weisbord Collection – Old Masters thru Early Modern painting & sculpture; Von Abbe Museum Collection, Eindhoven, Holland – European & US art from the last two decades; Daniel Buren – "Glances" – Work in situ.
Chalcolithic & Early Canaanite Halls Open to Public
The opening exhibition includes objects that were uncovered at new excavation sites throughout Israel and are being shown to the public for the first time.
Currently on Exhibiton at the Main Museum
Confrontation and Confirmation: Some Aspects of Connoissourship in Prints and Drawings •• The Marc Engelhard Collection •• The Stieglitz Collection: Masterpieces in Jewish Art •• Bezalel Graduate •• Julian Schnabel •• Chinese Snuff Bottles •• Edomite Shrine •• News in Antiquities
•• Special Exhibits •• Priestly Benefiction on Silver Scrolls •• Tang Dynasty Ceramics
PERMANENT EXHIBITIONS OF ARCHAEOLOGY, HERITAGE, ETHNIC ART AND SHRINE OF THE BOOK WITH THE DEAD SEA SCROLLS.

GUIDED TOURS (IN ENGLISH)
Main Museum – Sun. Mon. Wed. Thurs. Fri. 11 am, Sun. 3 pm, Tues. 4:30 pm
Shrine of the Book – Sun. 1:30 pm, Tues. 3 pm
Archaeology Galleries – Mon. 3 pm, Wed 1:30 pm. Judaica & Heritage – Thurs. 3 pm

ALL ACTIVITIES IN HEBREW UNLESS OTHERWISE STATED

SPECIAL EVENTS
Sat. Apr. 2, 12 noon: Gallery Talk, Julian Schnabel (Lower Entrance Hall)
Sun. Apr. 3, 11 am: The Magician's Assistant – A Family Musical (Auditorium)
Sun. Apr. 3, 7 pm and Mon. Apr. 4, 9 am - 7 pm: Society for Jewish Art Conference
Sun. Apr. 3, 2 - 5 pm: Portrait of My Mom (Ruth Youth Wing)
Tues. Apr. 5, 11 am: Kishkashta & Me Childrens Play (Auditorium)
PASSOVER Programs by courtesy of Yonat & Michael Floersheim
Tues. Apr. 5, 4 pm: Opening of The Weisbord Exhibition Pavilion
Wed. Apr. 6, 11 am: Family Concert The Manx Youth Orchestra (Auditorium)
Wed. Apr. 6, 12 noon. Gallery Talk, Eindhoven Collection (Weisbord Pavilion)

FILM CLUB (In English or with English subtitles)
Note change in times!
Sat. Apr. 2, 9 pm: Moonlighting (England 1982)
Tues. Apr. 5, 2 & 4 pm, Wed. Apr. 6, 2 & 4 pm: Thurs. Apr. 7, 10 am: Childrens' Film – Short Circuit (USA 1985)

YOUTH WING (Hours same as Museum)
Feinstein Recycling Room: Mon. Wed. 2 - 5 pm, Tues. 4 - 7 pm; Mon. 3 - 4 pm Workshop in Hebrew, Wed 3 - 4 pm Workshop in English
Portrait of My Mom – Daily during Pesach 10 am - 2 pm.
"Hill" Resnick Teachers' Training Center (Tel. 698266 for details).
Youth Wing Library: Sun. Mon. Wed. Thurs. 2 - 5 pm; Tues. 4 - 7 pm

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Sun. - Thurs. 10 am - 5 pm. Fri. Sat. 10 am - 2 pm.
Guided tour in English: Sun. & Wed. 11 am.
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Crusader Art – Latin Kingdom of Jerusalem sculpture from the 12th-13th C.

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Nature

JUST WILD ABOUT FLOWERS

(Mike Goldberg)

D'vora Ben Shaul

NEVER MIND the nip in the air. If the sun is shining, now is the time for all wild-flower lovers to take to the field (or even the nearest vacant lot). This season is marked by a profusion of wild flowers to be seen in every part of the country.

Trees, first of all. The almond trees had a hard time this year and there just weren't enough quiet, sunny days for us to enjoy their perfection. Scarcely had their delicate pink and white petals – as beautiful in my opinion as Japanese cherry blossoms – opened, than they were blasted and shattered by the icy winds. This will result in a scanty almond crop this year, since most trees did not get properly pollinated. But the Judas trees are splendid; in the Jerusalem hills and the Galilee they are a mass of rosy blossom, far more lavish than in the past few years.

The ground is a blanket of pink and white cyclamen, their large, marbled green leaves almost as decorative as the flowers. There are scads of anemones, red in the Jerusalem hills and in the south, but in a range of reds, pinks, purples, pale lavenders and white with lavender centres in the Galilee. They vie for attention with the ranunculi in red and here and there in yellow, and with the burgeoning field poppies. Some hillsides in the Lachish area are as red as Flanders fields.

The lupins are already in full bloom in the Negev but just budding in the Galilee, but the varieties of lilies are in full bloom everywhere as are the different types of iris and the wild gladioli. But there are a lot of lesser flowers that fill one with joy, tiny flowers so small that only botanists know their real name: a dozen different types of alfalfa in bloom in the warmer valleys and the edge of the desert, tiny convolvuli, those perennial micro-morning glories in a variety of colours, and wild legumes with a range of colours to put domesticated sweet peas to shame.

Then, of course, there is the treat of a desert in bloom. Jericho roses, not a rose at all, sandflowers and a host of others – all living as quickly as they can because there's often a long, long wait between rainfalls in the places where they grow. Nor must we forget the many succulents that store water in order to survive in dry places.

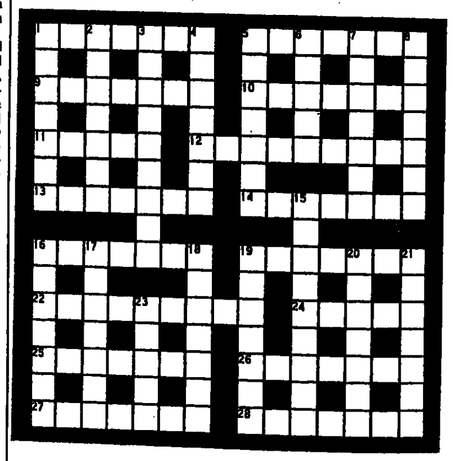
This lavish banquet for the senses is due to the peculiar geographic location of Israel. At the junction of three continents, Israel boasts most of the flora of the temperate zones of Asia, Africa and Europe. □

Crosswords

Two-in-one

ACROSS
1 I'm in hoed up number French originall (7)
5 Mother throws in the clubs (7)
9 Bill at its Rupert stage (7)
10 Fly, Jonny? (7)
11 Some long-forgotten Ethiopian doctrine (5)
12 Sixteen converted to church life (9)
13 Truncates minor parts of the plan (7)
14 Golfer's warnings on the way to reverse words (7)
16 Mugs past working when testing time comes (7)
19 Lots of opportunities (7)
22 Standard English as taught by the Navy (9)
24 I leave restaurant worker a drink (5)
25 Having a moan about case being at home, goes to Gateshead (7)
26 Some stand in a row of houses (7)
27 Weskor's novel "Joint Security" (7)
28 Hell of a theatrical production or show? (7)

DOWN
1 Prepared a skeleton to be drummed into service (7)
2 Fruit business with firm head (7)
3 Rock groups in peak form (9)
4 Kids' beds (7)
5 Miss Fox upset by quarrel with lover the brutal (7)
6 Change clothing (5)
7 Side turn (7)
8 Southern County's conchus? (7)
15 How we can mend our ways (4,5)
16 Abandons position concerning omens (7)
17 One who would like to play "Red River" on his mouth organ? (7)
18 Lives without paying for cakes (7)
19 Made angry! (7)
20 Give Kitty a ring, and moan about her performance (7)
21 Waiters with complaints seen here (7)
23 Stiffly formal Oriental chief (5)



Quickie

ACROSS
1 Propriety (7)
5 Speaker's stand (7)
9 Wandering (7)
10 Juliet's family name (7)
11 Huntress of myth (5)
12 Outward things (9)
13 Spot with colour (7)
14 To lessen supply (7)
16 Racing-car halt (3-4)
19 Royal persons (7)
22 For old writing (9)
24 Short in speech (5)
25 Carriages (7)
26 For egg-layers (3-4)
27 Pig slices (7)
28 Hang (7)

DOWN
1 Strips (7)
2 Red apéritif (7)
3 For VIPs (3,6)
4 Type of knife (7)
5 Said a poem (7)
6 Really good! (5)
7 Let go (7)
8 Painter (7)
15 Works of art (9)
16 Well-liked (7)
17 Despots (7)
18 Delights (7)
19 Sports fields (7)
20 Rust (7)
21 Soaked (7)
23 Pull (5)

A F U P V F
BERINGSEA LOCUM
G R L N F L R
PINKGINS ASCENT
S I N I I A I
ONCE VERONESE
U S E I H
INVERSE TANCRED
D Y E U D
LEVELLER DAMP
C T O A I G H
VIGOUR MUTATION
D O Y M I E U
CEUTA DAYOFREST
D H R N S E

Yesterday's Quick Solution

ACROSS: 7 Proper, 8 Guitar, 10 Nervous, 11 Denim, 12 Used, 13 Quota, 17 Robot, 18 Rota, 23 Pasta, 25 Yashmak, 24 Critic, 26 Pennon. DOWN: 1 Spin out, 2 Gourmet, 3 Decoy, 4 Bandits, 5 Stone, 6 Crumb, 9 Pseudonym, 14 Polaris, 15 Command, 16 Backing, 19 Spicy, 20 Asdic, 21 Ashen.

Between acts Joseph Hoffman

(Continued from page C)

er dies, and her daughter is planning to get hold of some possessions before the second daughter arrives.

Tuesday, April 5, 8:00 p.m. at the Gerard Behar Theatre.

Dolmen Theatre Group from Dundalk, Ireland — *Pentecost*, by Stewart Parker, directed by Gerry Roddy. Four ordinary people are gathered together in a Belfast working-class house at the time of the Ulster workers' strike.

ROMEO, JULIET and Hamlet are coming to town. You won't be hearing "Wherefore art thou, Romeo," or "To be or not to be." In fact, you won't *hear* anything at all, except perhaps the laughter of the audience. But to compensate for the lack of auditory stimuli, you will see Nola Rae and John Mowat from the London Mime Theatre performing *Shakespeare – the Works*, which include parodies from *Macbeth*, *Romeo and Juliet*, *Hamlet* and *King Lear*.

"Some of the more subtle aspects will be seized upon with customary relish and exploited to the full," promises Steve Solomons, promotion manager of the Ehud Shamir Performing Arts Company.

One of the funnier sketches to be performed by the London-based duo, which represents the British Council all over the world, is a parody of *Hamlet* called *Handlet*, acted out with only two hands depicting the death of Polonius behind the arras. Also noteworthy is the sparring of King Lear and his fool, where a slapstick representation of the famous verbal duel between the two has the king tossing a hapless fool all over the stage.

For those familiar with Shakespeare, the pair offer a refreshing change from the high-minded seriousness of his famous tragedies.

"We elevate Shakespeare to such a status that we forget that figures like Lear, Hamlet and everyone's favourite lovers, Romeo and Juliet, can be satirized, and that the performance can still remain comfortably within the bounds of good taste," adds Solomons.

The performances will be held between April 25 and May 8 at Beit Lessin in Tel Aviv, the Jerusalem Theatre, the Wix Auditorium in Rehovot, Hechal Hatarbut in Kfar Sava, and at the Yigal Allon Auditorium in Safad.

THE HUNGARIAN State Puppet Theatre are about to open a month's tour in Israel. They will perform Bartok's *The Wooden Prince* and Stravinsky's *Petrouchka* from April 3 to May 4. Performances will be held the length and breadth of the country, from Carmiel to Arad, from Ashkelon to Jerusalem (consult ticket agencies for details).

The Hungarian puppeteers will meet their Israeli counterparts at the Wohl Amphitheatre in Tel Aviv on April 30, in the presence of the Hungarian ambassador. In addition to their performance, the visiting troupe will hold a workshop for the Israeli puppeteers, emphasizing the making and operating of puppets.

"We are looking forward to the opportunity to see and to learn from our Hungarian colleagues," said Naomi Yoeli, manager of Puppets in the Park, the umbrella organization of Israel puppet theatre. "They represent an unbroken 200-year tradition of excellence, compared to our modest efforts."

What is the state of puppet theatre today?

"It's flourishing. It is a very effective way of keeping the spectator in touch with the mechanics of art," replied Yoeli. "They see that the puppet is made of cloth or wood or suspended by strings. The operators are visible. No one is out to deceive you, as so often happens in television, that what you are seeing is real. In puppet theatre, there is a clearcut differentiation between reality and illusion."

The newly-opened School of Visual Theatre in Jerusalem has courses in the making and operating of puppets (reviewed in *In Jerusalem*, March 25).

The Israeli puppeteers who will participate on April 30 include the Ilan Savir Theatre, the Hood Theatre, the Petroushka Theatre, and the team of Hel and Smaja. Each group will give a special demonstration of its speciality, such as masks, finger puppets or rod puppets. In addition, several members from each group will work together to create two giant puppets which will take the efforts of six puppeteers to operate.

For those who have lost touch with the magic world of puppetry, memories can be revitalized every Saturday and Tuesday with open-air performances in The Puppet Centre, Ganei Yehoshua in Hayarkon Park.

Even with the availability of the most sophisticated electronic equipment, from VCRs to cable and satellite television, the legacy of Punch and Judy is still very much with us today. □

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NEW EXHIBITION
"SKYLINE"
Israeli photographers contemplate the landscape.
GEORGE BASELITZ, RALF PENCK
Selected prints from the museum collection.

SPECIAL EXHIBIT
CROUCHING WOMAN, 1930
Sculpture by the American sculptor Bernard Reder (1897-1965). Shown in conjunction with the sculpture are drawings and prints by Reder, from the collection of Dvora Schocken.

CONTINUING EXHIBITIONS
TREASURES OF THE BIBLE LANDS 5,000 years of history of seven ancient cultures of the Eretz Israel Gallery talks in Hebrew: Saturday, 8.00 p.m., Monday and Wednesday, 6.00 p.m.
Closing on Saturday 9.4.
MYTH TRANSFORMED: PAINTING AND MONUMENTAL SCULPTURE Four large-scale sculptures and two paintings exhibited for the first time.

TSIBI GEVA: PAINTINGS
TSIBI GEVA: PAINTINGS
New and unified group of paintings produced between 1985 and 1988 in Tel Aviv and New York.
Encounter with the Artist Tsibi Geva at his exhibition on Tuesday, 5.4 at 7.00 p.m. (in Hebrew).
Exhibited at the Helena Rubinstein Pavilion, 6 Tarsat St. Tel. 03-287186.

CINEMA
BLACK EYES
Premiere Screening (Italy, 1987 117 min. colour. Italian and Russian with Hebrew subtitles). Based on stories by Chekov. With Marcello Mastroianni, Silvana Mangano.
Saturday at 7.00 and 9.30 p.m., Sunday-Thursday at 4.30, 7.00 and 9.30 p.m.

PASSOVER HOLIDAY
AT THE MUSEUM BUILDING:
AN ACTIVITY DAY
From 9.00 a.m. to 1.00 p.m. for First to Sixth graders on: 3.4, 4.4
SPECIAL ACTIVITY IN THE SALA ART ACTIVITY CENTRE
From 4.00 to 6.00 p.m. on 3.4
Tickets at the Museum box office.
AT THE HELENA RUBINSTEIN PAVILION:
A FOUR-DAY ACTIVITY
From 9.00 a.m. to 1.00 p.m. on 3.4, 6.4. Registration at the Pavilion
Sun.-Thurs. from 9.00 a.m. - 7.00 p.m.

FOR CHILDREN AND YOUTH
"ONCE THERE WAS..."
Today's world as seen by the people of tomorrow. The Sala Art Activity Centre.
Closing on 9.4.

VISITING HOURS AT THE MUSEUM AND HELENA RUBINSTEIN PAVILION
Sun. - Thurs. 10 a.m. - 8 p.m.
Fri. 10 a.m. - 2 p.m. Sat. 10 a.m. - 2 p.m. 7-10 p.m.
THE TEL AVIV MUSEUM 27 Shaul Hamelech Blvd. Information, Box Office Tel. 251237

Wednesday French Dance

هكذا من الأصل

The poster

April 1 - April 7

Motti Giladi (Rahamim Israel)

Jerusalem

AFTERNOON JAZZ – Jam Session. (Pargod, today, 1:30)

THE BEST OF SHOLEM ALEICHEM – Stories by the famous Yiddish humorist, performed in English by Michael Schneider and Jeff Gurner. (Hilton, tonight, 9:30.)

DANCE FREE – Express yourself through dance to all kinds of music. Moderators Dina Gal, Miriam Iron. (ICCY, Emek Refa'im 12, Wednesday, 8:30 p.m. on)

FOLKLORE EVENING – For tourists, with a singer, a dance troupe, slides on kibbutz life and refreshments. (Kibbutz Ramat Rahel, Mitrpe Rahel, Wednesday, 8.45 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" – Comedy with Gadi Yagil and Motti Giladi. Directed by Israel Poliakow. (Gerard Behar, Sunday, 9 p.m.)

MUSICAL MELAVE MALKA – The Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow, 8:30 p.m.)

PIANO BAR – With singer Vivian Bar and singer/pianist Danny Kuniefsky. Open Saturday night and all week except Friday. (Knesset Tower Hotel, Wolfson 4, from 8:30 p.m.)

ROCK 'N' ROLL DANCE CONCERT – With Fillmore Band. (Bezalel Artists' House, cnr. Bezalel/Shmuel Hanagid, Wednesday, 10 p.m.)

SAMBA EVENING – Come and learn to dance the Samba. (YMCA, Auditorium, tonight, 10)

WHAT A TRAVEL AGENT WE HAVE – An evening of song and light patter with Leib Yaacov and Yitzhak Atias, recounting the Jewish people's 4,000-year global tour. In English. (Moriah Hotel, Tuesday, 9 p.m.)

YOUR PEOPLE ARE MINE – In English. One of Israel's top musical comedies, based on the Book of Ruth. (Moriah Hotel, tomorrow, 9 p.m.)

Tel Aviv area

"HOSSEM" – Israeli top rock band. Hard rock from '60s and '70s. (Rock Cafe, 92 Herbert Samuel. Sundays from 9 p.m.)

CORINNE ELAL – Sings songs from her albums "Motek" and "Forbidden Fruits." (Beit Liessin, Upper Cellar, Thursday, 11 p.m.)

DANNY ROBAS – Sings his songs. (Beit Liessin, Upper Cellar, tomorrow, 9 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" – See J'lem. (T.A., Mann, tomorrow, 9 p.m.; Kfar Sava, Amal, Thursday, 10 p.m.)

RIVA RAZ – Sings Spanish romances and Ladino songs. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

SING ALONG – With Effie Netzer and his guests, the Tel Avivians in their new programme "Along the Promenade." (ZOA House, 1 Frisch, Wednesday, 9 p.m.)

The Zaviyot jazz quartet is slated for the Misgav Regional Council celebrations.

TALIA SHAPIRA – In her new show, "Ahad Ha'am" (One of the People). (Beit Liessin, Upper Cellar, Monday, 9 p.m.)

UPPER JAZZ CELLAR – With the "Kedma" Trio. (Beit Liessin, Upper Cellar, Sunday, 10 p.m.)

VILLAGE MUSIC – At the Maccabiah Village, Ramat Gan. Dance to the music of "Ha'Hedim," four musicians and singer. (America Hall, tonight, 9:30.) Pianist/singer Sam Vantoni. (Hotel Lobby, Sunday, Thursday, 9 p.m.) Pianist Amir plays in the Blue Bar. (Hotel, Monday, Wednesday, 8:30 p.m.)

WALT DISNEY'S WORLD ON ICE – Celebrating Donald Duck's 50th anniversary. A birthday salute by stars of Hollywood and sport, taking the audience through Donald's illustrious career. (Heichal Hasport; check with ticket agents for dates and times)

Others

APPLES OF GOLD – Film recounting the history of the Jewish people. (Eilat, Moriah Hotel, Wednesday, 8:30 p.m.)

"HAMOSAD LE'BIDUACH LEUMI" – See J'lem. (Nahariya, Hod, Monday, 9 p.m.; Ayelet Hashahar, Wednesday, 9 p.m.)

THEATRE

All productions are in Hebrew unless otherwise stated.

Jerusalem

THE CONDEMNED OF ALTONA – (Les Séquestrés d'Altona.) By Jean-Paul Sartre. Drama revolving around a paradox facing the central characters and the problems of conscience. A Beit Liessin production, directed by Yoram Falk. (Gerard Behar, Monday, 8:30 p.m.)

DRIVER, ARTIST – Written and directed by Hillel Mittelpunkt. An artist comes back to her family home after an absence of 40 years. Hoping to meet her brother, instead she finds a strange young man, a former truck driver who has lost his memory. A Beersheba Municipal Theatre production, with Hanna Marron and Ohad Shahar. (Khan, Monday, 8:30 p.m.)

FEATHERS – Adaptation by Shmuel Hasafri of the book by Haim Be'er. From the nightmares of the Yom Kippur War spring memories, those of the narrator's childhood in Jerusalem of the '50s. With Edna Fliedel, Yossi Graber, others. A Cameri Theatre production. (Sherover Theatre, tomorrow through Monday, 8:30 p.m.; Monday, 4:30 p.m. also.)

GROUND WATER – By Hillel Mittelpunkt. A Khan Theatre production about a group of youths living on the banks of a swamp. The play describes the life of drifters and what motivates them. (Khan, Sunday, Monday, Wednesday, 8:30 p.m.)

Tel Aviv area

AVIA'S SUMMER – Monodrama with Gila Almagor based on an extract from her autobiography. The 10-year-old daughter of Holocaust survivors comes home from boarding school to spend the summer with her insane mother. A Beit Liessin/Haifa Municipal Theatre production, directed by Itzik Weingarten. (Beit Harofe, tomorrow, 9 p.m.; Beit Liessin, Monday, 9 p.m.)

THE CONDEMNED OF ALTONA – See J'lem. (Beit Liessin, Tuesday, Wednesday, 8:30 p.m.)

EXCERPTS: On the Art of Everyday Living – Performed by Mika Dany, Noa Lev and Ruth Kaner who take everyday events and through various means of stylization transform them into works of drama. (Tel Aviv Museum, Tuesday, 9:30 p.m.)

THE GOOD SOLDIER SCHWEIK – By Jaroslav Hasek. Soldier Schweik uses foolishness as his private weapon, as a means of remaining optimistic and dealing with every situation. A Nevch Tzedek production, directed by Aharon Almog. (Rishon Lezion, Ne'eman, Sunday, 4:30 p.m.)

IN CAMERA – (Huis-clos). By Jean-Paul Sartre. Translated and directed by David Steinberg. A man and two women reach hell after their death and discover that "hell is one's fellow human beings." (Old Jaffa, Hasimtah, Thursday, 9 p.m.)

THE JOURNEY – A one-man performance of story-telling and song with Yosef Shiloah, revealing the thoughts, dilemmas and ambitions of a man searching for his identity and trying to overcome his never-ending need to wander. A Beit Liessin production, directed by Moshe Kalif. (Beit Liessin, Upper Cellar, Tuesday, 9 p.m.)

ONE OF OURS – By Benny Barabash. A Beit Liessin production, directed by Itzik Weingarten, about a Military Police investigator and a society whose slogan is "One for all, all for one" and the tragic consequences this principle can lead to when adhered to uncompromisingly. (Beit Liessin, tomorrow, Sunday, 8:30 p.m.; Thursday, 9 p.m.)

RAT-HUNT – By Peter Torini. Social satire in a municipal garbage dump. A Khan Theatre production, directed by Dorit Yerushalmi. (Rishon Lezion, Tzavta, Tuesday, 9:30 p.m.)

VARDALE'S YOUTH – By Hanoch Levine. Directed by Aharon Almog. A Nevch Tzedek Theatre production dealing with the Israeli nouveaux riches and lost youth. The conflict: Is the chase after wealth, or lost youth? (Rishon Lezion, Ne'eman, Sunday, 9:30 p.m.)

YIDDISH THEATRE – The Israeli Yiddish Theatre presents "It's Hard to be a Jew" by Sholem Aleichem. Directed by and starring Yisrael Becker, with Rafael Goldwasser, Yasha Gilinsky, Ya'acov Halperin and others. (T.A., Yad Lebanim, tomorrow, 8 p.m.; Tuesday, Wednesday, 8:30 p.m.; Lod, Matnas, Monday, 8:30 p.m.)

Others

YIDDISH THEATRE – See T.A. (Tiberias, Mofet, Sunday, 8:30 p.m.)

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

CHAMBER MUSIC SERIES – Concert No. 7. With members of Jerusalem Symphony Orchestra. Conductor/flutist Nahum Zeldel; Alla Larsky, soprano. Works by A. Volkonsky, Bulhng, Debussy. (Gerard Behar, Leo Model Hall, tomorrow).

"CLASSIKAL" – With the Jerusalem Symphony Orchestra. Concert No. 4: "Gems of Opera." Conductor Peter Mark (U.S.). Soloists from Metropolitan and Virginia Opera, Marina Lewitt, soprano, and Allan Glassman, tenor. Excerpts from operas by Bellini, Verdi, Puccini, Donizetti, others. (Jerusalem Theatre, Henry Crown, Tuesday)

TOLZ BOYS' CHOIR – One of the best-known boys' choirs, from Tolz, Germany, singing madrigals, motets and works by Bach, Mozart, Mendelssohn. (Jerusalem Theatre, Henry Crown, Wednesday)

Tel Aviv area

BAROQUE MUSIC & DANCE – Nigel Rogers, tenor (England) with Miri Singer, harpsichord, Michael Meltzer, flute, Amira Mayroz and David Rapoport, dance. (Tzavta, Thursday, 3 p.m.)

HERZLIYA CHAMBER ORCHESTRA – Conductor Steven Sloane. Soloist Elina Shellman-Lang, cello. Works by Merikanto, Haydn, Barber. Pre-concert lecture by Harvey Bordowitz, 8 p.m. (Herzliya Museum, Yad Lebanim, Sunday, Wednesday)

ISRAEL PHILHARMONIC ORCHESTRA – Conductor Giuseppe Sinopoli. Soloist Krystian Zimerman, piano. Works by Bruno, Cerchio, Beethoven, Tchaikovsky. (Mann, Sunday through Wednesday)

"NEGINOT" – Concerts and recitals with new immigrants: (ZOA House, 1 Frisch, Wednesday, 8 p.m.)

Beersheba

ISRAEL SINFONIETTA BEERSHEBA – Conductor Mendi Rodan. Soloist Maurice Bourgue, oboe (France). Works by Mozart, Bach, Kalliwoda, Ginastera. (Conservatory, Tuesday, Wednesday)

Haifa

HAIFA CHAMBER MUSIC SOCIETY – Mira Zakai, contralto; Jonathan Zak, piano. Songs and Lieder by Purcell, Schumann, Ravel, Granados, de Falla, Alban Berg. (Wizo School, Hannah Senesh St., tomorrow)

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

For last minute changes, and to check if programmes are for subscribers only, please contact box office.

Choice pickings

Greer Fay Cashman

TV&RADIO SCHEDULE

Friday April 1 – Thursday April 7

'The Red Dress' – a poignant story about Canadian Indians; Simmons and Brandon in the musical 'Guys and Dolls.'

Friday

JOAN FONTAINE and Louis Jordan star in **Decameron Nights** at **16.30** on METV. The film is made up of three tales of the beautiful young wife of an older man who is pursued by a tempestuous lover.

A MAD COMEDY, called **The Key** is tonight's Arabic movie on ITV. It is scheduled for **17.20** and stars three of Egypt's leading comedians.

FIRST RELEASED 20 years ago, **The Fixer,** adapted for the screen from the prize-winning novel by Bernard Malamud, comes to ITV at **22.15.** The hero of the story is Ya'acov, a Jewish handyman known as The Fixer. Ya'acov poses as a gentile in anti-Semitic Kiev, but his secret is discovered, and he is accused of the rape and ritual murder of a Christian boy. Tortured and treated like an animal, Ya'acov continues to protest his innocence and demands a trial. The film stars Alan Bates in the title role.

THE WEEKLY suspense thriller **Alfred Hitchcock Presents** will be screened on ITV at **00.20.** Entitled *An Unlocked Window,* the film is about two nurses tending a dying man in a huge house on a stormy night. The radio is on and they hear a news report of a murder. Fearful for their own safety, the two women rush around to lock every door and window....

Saturday

IS ART a reflection of attitude? Psychologists Shulamit and Hans Kreitler believe that it is. They are convinced that there is a strong connection between attitudes, opinions, art and behavioural patterns. Cognitive psychology, according to the couple, can help someone looking at art to learn a lot about the artist. Their thesis can be heard at **9.05** on Radio Network One in **World of Science.**

THE FOLKLORE archives adjacent to Haifa University contain more than 16,000 folk tales gleaned from the immigrant groups who make up the melting pot of Israel's society. The story teller, once a prominent figure, is slowly becoming obsolete. Some of those who still spin a good tale can be heard on Radio Network One at **10.05.** The programme, edited by Varda Netzer and Shmuel Huppert, was recorded live at Beit Hanassi.

MANY OF the most popular Hebrew songs were brought here by immigrants. These were folk songs which, with Hebrew lyrics and slight changes in the melody, were instantly adopted as Israeli songs. Similarly, some of the great international hits were adapted for Hebrew-speaking audiences, and in the process, lost their original identity. In **Change of Cloak at12 noon** on Network Three, Dahlia Heller introduces listeners to examples of imported songs made Israeli by performers such as Yehuda Poliker, David Broza, Ilanit, Hava Alberstein, Arik Einstein, Yehoram Gaon, Yardena Arazi, Doron Mazar, Izhar Cohen, Yehudit Ravitz and others. The programme will continue till 14.00.

THE RADIO drama on Network One at **16.00** is Moshe Shamir's **War of the Sons of Light,** based on King Alexander Yanai and the historiography of the Second Temple period. The radio adaptation by Hanna Ben-Ari is directed by Edna Shavit. The cast includes Oded Beeri, Gideon Shemer, Israel Biderman, Zeharya Harifai, Gad Kinar and Alex Peleg.

A FILM version of the Gospel according to Luke comes to METV at **21.00.** Brian Deacon stars in the title role as **Jesus.**

ONE OF the world's acclaimed ice-skating duos, Jane Torvill and Christopher Dean show off their talents in the exciting production **Fire and Ice** which will be presented on ITV at **21.35.** This is the most ambitious project in their decade-plus partnership. A love story between the Fire Prince and the Ice Princess, it gives Dean the opportunity to dance without skates for the first time in his career. Torvill and Dean perform in the company of international ice-dancers and British contemporary dancers.

PRESENTED IN two parts, the television adaptation of Robert Daley's best-selling novel **Prince of the City** begins at **22.35** on ITV. Starring Treat Williams, who came to public attention in *Hair,* the film is about police corruption and abuse of privilege. Williams plays Danny Ciello, head of the Special Investigations unit in the narcotics division of the New York Police Department. The members of the unit, known as the Princes of the City, can set up illegal wiretaps, deal in narcotics, pass money and do anything else they want to crack a case – with no questions asked. But then the district attorney's office becomes concerned about increasing reports of police corruption...

Sunday

LATELY THERE have been several documentaries about profiteers hunting seals. Steve Railsback and Michael Beck star in a feature film on the same subject, **The Golden Seal** which will be presented on METV at **21.00.** The story line is about a young boy who risks his life to defend a legendary golden seal from four claimants seeking to destroy it for profit.

Monday

ROLE CHANGE is the subject of ETV's exploration into **Family Relations at 15.00.** Gilat Ankori and Gabi Amrani play a typical couple in the throes of conflict over traditional household roles. Drs. Claire Rabin and Yohanan Wassner talk to them about communication in times of crisis.

SOME WEEKS ago, Israel Radio featured a programme of songs from musical productions staged at Habimah. If you heard it and thought what a shame it was that you couldn't see it, now's your chance. The programme, compered by Dan Almagor, was also video-taped. **An Evening of Song for Habimah's 70th Anniversary** can be seen on ETV at **15.45.**

NO BOOK has been as great a source of inspiration to filmmakers as the Bible. The story of the Book of Genesis from In the Beginning... to the time of Abraham, will be presented in two parts on METV at **16.30** today, and at the same time, tomorrow, Tuesday. Co-starring in **The Bible** are Michael Parks and Ava Gardner.

IT'S RARE for an original Israeli comedy series to surface on ITV, but since Pessah is in spring, and spring is a time for new beginnings, perhaps **Masha,** which premieres at **21.35** will herald an exciting new season. The seven episode series about a typical government office which has no real function other than to absorb its workers, is supposedly geared to deal with national crises. In each of the seven episodes, the permanent five-member office team deals with an emergency situation, in which matters tend to get more complicated than they were at the start. In one episode, the problem is demographic. In another it's road accidents. In a third it's thefts and in a fourth it's strikes. The best episode is about inefficiency in government offices. The late Shaike Ophir, who was signed up for the series, was able to appear in only three of the episodes before his death. The permanent cast includes Zaharira Harifai, Hanni Nehmias, Yossi Graber, Bronka Zalcman and Shimon Cohen. Three of the scripts were written by Avraham Perry, who happens to be a pilot by profession. The other four scripts were written by professional script-writing duo Avi Dagan and Nissan Halachmi. The series was directed by Gil Weisbrod and produced and edited by Yossi Goddard.

Tuesday

REGULAR VIEWERS of **The North and the South,** the epic drama which is serialized weekly on ITV, may occasionally shed a tear for the faded beauty of Jean Simmons. Her fans, who would like to see her as she was in her prime, will have the chance at **14.05** when ETV will screen the

(Continued on page L)

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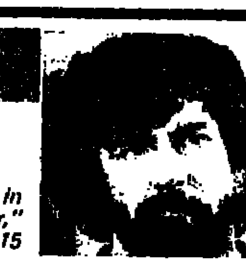
Television and Radio April 1 – 8

FRIDAY



Alan Bates in "The Fixor," Israel TV, 22.15

EDUCATIONAL TV

9.00 Teletoxt **9.05** Keep Fit **9.15** Pretty Butterfly **9.45** Adventures in the Zoo **10.10** Lego Sports **10.15** C.A.B (part 9) **10.35** Tel Aviv Youngsters **11.05** "A Life Challenge" **13.15** Teletext **13.20** Terms in Judaism **13.40** Sounds Magnificent – The Symphony (part 2) **14.40** The Forsyte Saga (part 12) **15.30** The Portion of the Week **16.00** A New Evening

ISRAEL TV

ARABIC LANGUAGE PROGRAMMES

18.30 News Roundup **18.32** "Lace" (Part 9) **17.20** Songs **17.30** Arabic Movie **19.20** Programme Trailer **19.30** News

HEBREW PROGRAMMES resume at

20.00 Mabat Newsreel **20.15** Passah Sedor **21.15** Spring Parade – Israeli singers **22.15** "The Fixer" a film based on Bernard Malamud's book with Alan Bates, Dirk Bogarde and Georgia Brown **00.20** Alfred Hitchcock Presents:"An Unlocked Window" **00.45** News

ISRAEL CHANNEL 2

18.30 Passah in the Desert **19.00** Classical Music for Spring **20.00** Haggada Songs in Yagur **20.30** Songs of Natan Alterman **21.15** Hebrew songs

JORDAN TV (unofficial)

17.30 French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Growing Pains **21.00** Weekly Review **21.15** Magnum **22.00** News in English **22.20** Falcon Crest **11.00** Mothers Do Have 'Em

MIDDLE EAST TV

13.00 Cartoons **13.30** Death Valley Days **14.00** The 700 Club **14.30** Shape Up **15.00** Muppet Babies **15.30** Superbook **16.00** Fraggle Rock **16.30** Afternoon Movie: "Flight for Freedom" starring Rosalind Russell and Fred MacMurray **18.00** Fat Albert **18.30** Family Ties **19.00** News **20.00** Fall Guy **21.00** Arabic Movie **22.30** Good News Show

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Bach: Brandenburg Concerto No.4; Mozart: String Quartet, German Dances; Beethoven: Symphony No.7 **9.00** Mahler: Songs of a Wayfarer; Mendelssohn: Violin Concerto; Schubert: Musical Moments; Bruckner: Symphony No.7; Prokofiev: Cantata "Alexander Nevsky" **12.00** Brahms: Piano Quartet No.1 Op.25, Waltzes for Piano Duet **13.05** Rossini: "Semiramide" Overture; Mozart: Serenade; Beethoven: Symphony No.4; Copland: 4 Episodes from "Rodeo" **15.00** Handel: Concerto Grosso Op.6 No.1; Singer: Sinfonietta; Dvorak: 5 Bagatelles; Mozart: Divertimento **16.00** Beethoven: Piano Sonata No.8, "Pathetique" (Ashkenazy); Brahms: Quintet for Clarinet and Strings; Rachmaninoff: Piano Concerto No.2 (Ashkenazy, Concertgebouw/Haitink); S.Cohen: Festive Dances (JSO/Ronli-Riklis) **18.00** Golden Generation – Pro Arte Quartet – works by Haydn and Mozart **19.00** Beethoven: Piano Quartet Op.36; Brahms: String Sextet (Cleveland, Zukerman) **20.05** Israeli Songs **20.30** Beethoven: Symphony No.6; Mozart: Concerto for Flute and Harp; Mendelssohn: Midsummer Night's Dream; Vaughan Williams: Symphony No.3, "Pastoral" **23.00** Passah Seder at Kibbutz Yagur

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Mid-East Hit Parade **10.05** Hebrew songs and dances **11.05** The Sixth Day **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Children's programmes **15.00** Shabbat Eve programme **16.05** Songs from Home **17.10** Hebrew songs **18.05** Literary Magazine **19.05** Shabbat songs **19.30** Programmes for Olim **22.05** It's Good to Sing **23.05** Oriental songs

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – drivers' corner **7.00** This Morning – news magazine **8.05** All Shades of the Network **12.10** Kick Off **13.05** Midday – news commentary, music **14.05** Magic Moments **16.05** Songs for Passah **17.05** Incense for Passah with Yehoram Gaon **18.05** My Week – with journalist Yosef Lapid **19.05** The Weekly Column **20.05** Passah Seder with Moshe Hovav (of blessed memory) **21.35** Hebrew Songs **22.05** Folk dances **23.05** Between Friday and Saturday – with Yitzhak Livni **00.10** Hebrew Songs

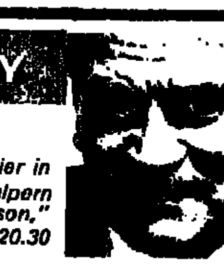
ARMY

6.06 Morning Sounds **6.30** Open Your Eyes – songs, information **7.07** Morning Supplement **8.00** Good Morning Israel **9.05** Have a Good Time **11.05** Mama's Voice – special regards to soldiers **12.05** Sandals **14.05** Erev Hag Passah with Dr. Gavriel Haim Cohen **15.05** Encore with the Air Force Band **16.55** Thousand Faces **17.05** A special interview with Minister Yitzhak Rabin **18.05** Free Hour **19.05** Discussions with soldiers in Nablus **20.05** Music and radio games **22.05** Five Hours with Chava Alberstein **03.00** Hebrew Songs

VOICE OF AMERICA NEWS SHOWS

1260 kilohertz. 6-7 and 9-10 a.m. – Daily breakfast show with news, popular music and interviews. 5-6.30 p.m. – News round-up. 6.30-7 p.m. – VOA Magazine Show. 7-7.15 p.m. – News in Special English for Students of English: 12 midnight-1 a.m. – VOA World Report with news, background and analysis.

SATURDAY



Laurence Olivier in "Mr. Halpern and Mr. Johnson," Israel TV, Channel 2, 20.30

ISRAEL TV

ARABIC LANGUAGE PROGRAMMES:

16.00 "Circus" (part 4) **16.25** News roundup **16.30** French film with Annie Girardeau **18.00** "Guitar," an 8-part series about the history of the guitar in Spain, with Julian Bream **18.30** TV Magazine **19.00** "A Guest in the Studio" **19.30** News

HEBREW PROGRAMMES begin at

20.00 with The Cosby Show, starring Bill Cosby **20.25** Combinations **21.00** Mabat Newsreel **21.35** "Festival in Katif," summer 1987 **22.35** "Prince of the City"(part 1), a film based on Robert Daley's book with Treat Williams **00.05** News

ISRAEL TV CHANNEL 2

18.30 The Beachcombers (part 6) **18.55** The Hungarian Royal Puppet Show **19.00** "Journey through the Solar System" 13-part documentary **19.30** Documentary about illustrated Hagaddas **20.00** Kibbutz Diary **20.30** "Mr. Halpern and Mr. Johnson" drama with Laurence Olivier

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Comedy series **21.10** Variety Show **22.00** News in English **22.20** Feature film

MIDDLE EAST TV

13.30 Bionic Six **14.00** Death Valley Days **14.30** Woody Woodpecker **15.00** Those Amazing Animals **16.00** NFL Playoffs – NFC Championships **18.00** Intern. tional Sportsworld **19.00** English League Soccer **20.00** Wrestling **21.00** Movie:"Jesus" **23.00** 700 Club **23.30** Another Life

VOICE OF MUSIC

7.11 Vivaldi: "Spring" from "The Four Seasons"; Fasch: Concerto for Trumpet and Orchestra; Mendelssohn: "Midsummer Night's Dream" overture; Debussy: "Printemps"; Mozart: Arias from "The Magic Flute"; Weber: Concert Piece for Piano and Orchestra; Copland: Appalachian Spring **9.00** Beethoven: Spring Sonata; Tchaikovsky: The Seasons **10.00** Jerusalem Symphony Orchestra – Handel: "Israel in Egypt" oratorio (National Scottish); Stravinsky: Symphony of Psalms (Rinat, Jerusalem Academy/Bertini) **12.00** An Hour with Arturo Benedetti Michelangeli, piano **13.05** Bach: Suite No.4; Mozart: Concerto for Clarinet and Orchestra (Ettlinger); Mahler: Symphony No.1 **15.00** Musical Medley **16.00** Heinrich Heine on Music and Musicians **17.00** Ron Porath, violin, Irit Robb, piano – works by Reger, Martinu and Faure **17.54** Radio Drama **19.00** Evening Concert **21.30** Opera – Rossini: "Il Viaggio a Reims"

RADIO 1st

7.09 Programmes for Olim **7.30** Programme in Easy Hebrew **9.05** Beliefs and Customs **10.05** Words Which Touch the Heart **11.05** Concepts **12.05** Documentary **13.00** News in English **13.30** News in French **14.05** Children's programmes **15.05** Customs and Folklore **16.00** Radio Drama **17.10** Dror Festival **18.05** Little Anthology of Poetry **19.30** Programmes for Olim **22.05** Bible reading and programme for the end of Shabbat **23.05** The Ways of Man

RADIO 2nd

7.07 Hebrew songs **8.05** Who's Sleeping? **9.05** "Operation Babylon" by Shlomo Hillel **9.35** Hebrew Songs **10.05** Weekly News Magazine **11.05** Private-Public with MK Abba Eban **12.05** Passah Programme **13.05** "Meeting" **14.11** Beloved Country **15.05** Kick Off with Teddy Preus **16.30** Songs and Goals **17.30** The Sarid Trio **18.05** The story of Kibbutz Almog **19.05** "Grey Crown" **20.05** Weekly Magazine **21.05** Evening Star **22.05** "1st Person" **23.05** My Week with Journalist Yosef Lapid **00.10** Hebrew Songs

ARMY

6.10 Morning Sounds **7.05** Hebrew songs **9.05** Happy Choir – children's programme **10.05** A Taste of the Past **11.05** True Picture **12.05** Encore with Rivka Zohar and Meir Ariel **13.05** Personal Questions – with Ya'akov Agmon **14.05** It all flows **16.05** With soldiers in Gaza **17.05** "Different Generations" with Sasha Argov and his son, Itamar **18.05** News of the weekend **20.05** A special interview with Minister Yitzhak Rabin **21.00** Mabat TV newsreel **21.30** Hebrew songs **22.05** On Jewish Tradition **23.05** The Making of a State **00.05** Night Birds – songs, chat

ARMY2

9.05 Army Troupe Songs **10.05** Spring Songs **12.05** Encore with Rivka Zohar and Meir Ariel **14.05** Hebrew Songs **16.05** Love Songs

WORLD SERVICE

On 1323 kilohertz (MW): daily, 5.00-5.30, 11.00-01.15, Sat.-Sun., 9.30-11.00. On 639 kilohertz (MW): daily, 5.00-5.30, 7.45-10.15, 12.30-13.30, 22.00-22.30, Fri.-Sun., 10.15-12.30, Mon.-Sat., 13.30-14.45.

SUNDAY

Pinocchio is one of Disney Goodies, Channel 2, 18.55

EDUCATIONAL TV

9.00 Teletext **9.05** Keep Fit **9.15** Another Story **9.25** Surprise Train **9.45** Adventures in the Zoo **10.10** Lego Sports **10.15** C.A.B. (part 10) **10.35** Glass **11.00** Canadian Ballet Groups **14.00** Teletext **14.05** Everyman's University **15.00** Mrs. Pepperpot **15.10** Rehov Sumsum **16.00** The Wizard of Oz – animation **16.20** This Was Our Life – drama series (part 7) **17.00** A New Evening

ISRAEL TV

CHILDREN'S PROGRAMMES:

17.30 Truth or Fiction? **17.40** "Return to Treasure Island" (part 5 of 10)

ARABIC LANGUAGE PROGRAMMES:

18.30 News roundup **18.32** With the Stars **18.45** Inventions and Innovations **19.00** Weekly News Magazine

HEBREW PROGRAMMES resume at

20.00 with a news roundup **20.02** Sports **21.00** Mabat Newsreel **21.35** Programme Trailer **21.50** Dynasty **22.40** Quotation Mark **23.10** Easy Street **23.35** News

ISRAEL CHANNEL 2

18.30 "Kimba-The White Lion" **18.55** Selection of Walt Disney classics **19.00** "The Demon Cat" **19.30** Bat-Dor dance group **20.00** L'Aventure de l'Art Moderne (part 12) **20.50** Pop 2

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Farrington of FO **21.10** Documentary **22.00** News in English **22.20** Secret Army – British serial

MIDDLE EAST TV

13.30 Another Life **14.00** The 700 Club **14.30** Good News Show **15.00** CBS Storybreak **15.30** Flying House **16.00** Fraggle Rock **16.30** Arabic Movie **18.00** The Waltons **19.00** Sixty Minutes **20.00** The Sunday Classics: Bolshoi Ballet, live (part 2) **21.00** Movie:"The Golden Seal" stars: Steve Railsback and Michael Beck **22.30** Good News show

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Mozart: Divertimento K. 136; Weber: Piano Quartet; Mendelssohn: 4 Pieces for String Quartet; Bizet: Symphony in C **9.00** Haydn: Sinfonia Concertante for Violin, Cello, Oboe and Bassoon; Beethoven: Piano Trio; Schumann: Symphony No.1 **12.00** Wuppertal Quartet – Zemlinsky: Quartet No.1; Grieg: Quartet Op.27 **13.05** Mozart: Concerto for Flute and Orchestra; Prokofiev: Symphony No.1; Brio: Folk Songs; Vaughan Williams: English Suite; Respighi: Adagio and Variations for Cello and Orchestra **15.00** Contemporary Music **16.00** Music for Sunday – Bach: St. Matthew Passion, part 2 (Howard Crook, Ulrik Cold, Rene Jacobs); Telemann: Easter Cantata **18.00** Vivaldi: "Spring" from "The Four Seasons"; Tchaikovsky: The Seasons **19.00** Light Classical Music **20.05** Musical Medley **20.30** The Kibbutzim Chamber Orchestra under Lior Shembadal – Arbel: Dreams; Mozart: Concerto for Horn and Orchestra; Britten: Serenade for Baritone, Horn and Strings (Homberger); Elgar: Serenade for Strings **22.30** From the Origins **23.30** Mozart: Chamber Music with Wind instruments; Schubert: Symphonies

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Compass **9.05** Information for listeners **10.05** Hebrew songs and dances **11.05** Morning Pearls **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Children's programmes **15.30** Everyman's University **16.05** Youth Magazine **17.10** Songs for the Afternoon **18.05** Jewish Traditions **19.05** The *Mishna* Portion for today **19.20** Bible Reading **19.30** Programmes for Olim **22.05** The Apple and the Tree – relationships between parents and their children

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – drivers' corner **7.00** This Morning – News Magazine **8.05** Making an Issue **9.05** Children and Youth Magazine **10.05** All Shades of the Network **12.10** O.K. on Two **13.00** Midday – news commentary, music **14.05** Arts and Culture magazine **14.30** Humour **15.30** Songs and Goals **16.05** Economics Magazine **17.05** Magic Moments **18.05** Questions on a Matter in Dispute **18.45** Sports **19.00** Today – radio newsreel **19.35** The Jewish People **20.05** Sephardi songs **22.05** Between Ourselves **00.15** Songs for the End of the Day

ARMY

6.06 University on the Air **6.30** Open Your Eyes – songs, information **7.07** "707" **8.00** Good Morning Israel **9.05** In the Morning **10.05** Hebrew songs **10.55** No Drugs **11.05** Right Now **13.05** Daily sounds **14.05** Daily Meeting **15.05** Festival songs **16.05** Songs for the Afternoon **17.00** Evening Newsreel **18.05** Economics Magazine **19.05** Where are We? People and News During 40 Years of Independence **20.05** Mainly Music – music college **21.00** Mabat – TV newsreel **21.30** University on the Air **22.05** Popular songs **23.05** The 24th Hour **00.05** Night Birds – songs, chat

ARMY TWO

19.05 Drawing from the Hip **20.05** Emergency Call-Up **22.05** Coffee Break **23.05** All That Jazz

MONDAY

Zaharira Harifai is Masha, Israel TV, 21.35

EDUCATIONAL TV

9.00 Teletex **9.05** Keep Fit **9.15** Mrs. Pepperpot **9.25** Pretty Butterfly **9.50** Adventures in the Zoo **10.10** Lego Sports **10.20** C.A.B. (part 11) **10.40** This is It (repeat) **11.25** Amazing Animals **14.00** Teletext **14.05** Cover... **14.35** Surprise Train **15.00** Family Problems **16.**.. Theatre Songs **16.50** teletext **17.00** A New Evening

ISRAEL TV

CHILDREN'S PROGRAMMES:

17.30 Animation **17.50** David Copperfield (part 5)

ARABIC LANGUAGE PROGRAMMES:

18.30 News roundup **18.32** Sports **19.30** News

HEBREW PROGRAMMES resume at

20.00 with a news roundup **20.02** North and South **21.00** Mabat Newsreel **21.35** "Masha" a 7-part series with Shaike Ophir and Zaharira Harifai **22.00** This is Your Time **22.50** Remington Steel, suspense series **23.**.. News

ISRAEL TV CHANNEL 2

18.30 Spring Programme **19.05** A selection of Walt Disney classics **19.15** "Sea Song" with Dudu Fisher **20.00** Journey through the Solar System (part 2) **20.**.. Blues Music **21.00** Pop 2

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Are You Being Served? **21.10** Vanity Fair **22.00** News in English **22.**.. Feature Film

MIDDLE EAST TV

13.30 Another Life **14.00** 700 Club **14.30** Shape Up **15.00** Muppet Babies **15.30** Super Book **16.00** Fraggle Rock **16.30** Afternoon Movie:"The Bible" (part 1) stars: Michael Parks and Ava Gardner **18.00** Happy Days **18.30** Laverne & Shirley **19.00** World News **20.00** Magnum P.I. **21.00** Monday Night Movie: "For Whom the Bell Tolls" stars: Ingrid Bergman and Gary Cooper **23.**.. 700 Club **23.30** Another Life

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Mozart: Divertimento K.334 (St. Martin/Marriner); Prokofiev: Lieutenant Kije (London) **9.00** Handel: Sonata for Violin and Continuo; Vivaldi: Concerto for Bassoon and Orchestra; Falla: Nights in the Gardens of Spain (De Larroch, Suisse Romande/Comissiona); Turina: Symphony ; Giuliani; Sonata for Violin and Guitar (Perlman, Williams); Lalo: Cello Concerto; Weber: Quintet for Clarinet and Strings; Dvorak: Symphonic Variations on an Original Theme (Czech/Neumann) **12.00** Haydn: Piano Sonata No.39; Brahms: Piano Trio No.1 Op.8; Debussy: Sonata for Violin and Piano **13.05** Mozart: Sinfonia Concertante; Mendelssohn: Violin Concerto; Brahms: Symphony No.4 **15.00** Music Appreciation **16.00** From Our Concert Halls – Israel Philharmonic orchestra under Zubin Mehta with Uri Pianka, violin – Mozart: Symphony No.38; Boulez: Rituel; Tchaikovsky: Violin Concerto **18.00** "Face to Face" with Mark Kopytman **20.05** Musical Medley **20.30** From the World's Concert Halls – Pinchas Zukerman, violin Marc Neikrug, piano – works by Neikrug, Beethoven and Mendelssohn **23.00** Mozart: Chamber Music with Wind Instruments; Schubert: Symphonies

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Compass **9.05** Information for Listeners **10.05** Israeli Songs and Dances **11.05** Morning Pearls **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Youth Magazine **15.30** Everyman's University **16.05** Middle-Age **17.00** News in English **17.05** News in French **18.05** Jewish Tradition **19.05** The *Mishna* Portion for today **19.20** Bible Reading **19.30** Programmes for Olim **22.05** Every Man Has a Star – with astrologist Ilan Peker **00.00** News

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – drivers' corner **7.00** This morning – news magazine **8.05** Making an Issue **9.05** Children and Youth Magazine **10.05** All Shades of the Network **12.10** O.K. on Two **13.00** Midday – news commentary, music **14.05** Arts and Culture Magazine **14.30** Humour **15.05** Hebrew Songs **16.05** Economics Magazine **17.05** Magic Moments **18.05** Hebrew Songs **18.45** Sports **19.00** Today – radio newsreel **19.35** Law and Trial Magazine **20.05** Cantorial Hit Parade **22.**.. Quizzes **00.15** Jazz and More

ARMY

6.05 University on the Air **6.30** Open Your Eyes – songs, information **7.07** "707" **8.00** Good Morning Israel **9.05** In the Morning **10.05** Hebrew songs **10.55** No Drugs **11.05** Right Now **13.05** Daily sounds **14.05** Daily Meeting **15.05** Festival songs **16.05** Four In the Afternoon **17.00** Evening Newsreel **18.05** With Soldiers in... (repeat) **19.05** What Have We Achieved? People and News during 40 years of Independence **20.05** Mainly Music – music college **21.00** Mabat – TV newsreel **21.**.. University on the Air **22.05** Popular songs **23.05** The 24th Hour **00.05** Night Birds – songs, chat

ARMY TWO

19.05 Drawing from the Hip **20.05** Sports Magazine **22.05** Coffee Break **23.05** All That Jazz

TUESDAY

Hanna Marron is interviewed in "Personal Screen," Israel TV, 23.10

EDUCATIONAL TV

9.00 Teletext **9.05** Keep Fit **9.15** Another Story **9.25** Rehov Sumsum **9.55** Adventures in the Zoo **10.20** Lego Sports **10.25** C.A.B (part 2) **10.45** Glass (part 5) **11.10** Piano Competition in Sydney Australia, 1981 **14.00** Teletext **14.05** "Guys and Dolls" with Jean Simmons, Frank Sinatra and Marlon Brando **16.25** The Hidden Gold Cities (animation) **16.50** Teletext **17.00** A New Evening

CHILDREN'S PROGRAMMES:

17.30 Tell to the News **18.00** The"Square Pegs"

ARABIC LANGUAGE PROGRAMMES:

18.30 News roundup **18.32** "Starting Point" **19.30** News

HEBREW PROGRAMMES resume at

18.20 Basketball Match – Maccabi TA vs Partizan Belgrade (live) **20.15** "On the Tracks of Leopards by the Dead Sea" **21.00** Mabat Newsreel **21.40** Second Look – focus on matters of moment **22.20** "To Have and to Hold" drama (part 1) **23.10** "Personal Screen" with Hanna Marron **23.35** News

ISRAEL TV CHANNEL 2

18.30 "Kimba-The White Lion" **18.55** Walt Disney **19.00** "The Decade of Destruction" documentary (part 1) **20.00** "Israel in Egypt" oratorio by Handel **21.30** Pop 2

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Documentary **21.30** Executive Stress – comedy series with Penelope Keith **22.00** News in English **22.20** Murder She Wrote

MIDDLE EAST TV

13.00 Another Life **14.00** 700 Club **14.30** Shape-Up **15.00** Muppet Babies **15.30** Flying House **16.00** Fraggle Rock **16.30** Afternoon Movie:"The Bible" (part 2) stars: Michael Parks and Ava Gardner **18.00** Star Trek **19.00** News **20.00** The A-Team **21.00** MacGyver **22.00** Airwolf **23.00** 700 Club **23.30** Another Life

VOICE OF MUSIC

6.01 Morning Melodies **7.09** C.P.E. Bach: 5 Polonaises; Haydn: Piano Sonata No.30; Viotti: Violin Concerto No.16; Schumann: Concert Piece for 4 Horns and Orchestra; Beethoven: Symphony No.8; Mozart: Adagio for Violin and Orchestra **9.00** Rameau: Dances from "Zoroastre"; Haydn: Piano Concerto No.11; Poulenc: Song; Debussy: Petite Suite; Mahler: 4 Songs from "Des Knaben Wunderhorn"; Liszt: Piano Concerto No.2 **12.00** From the Record Shelf **13.05** Glinka: Symphony on Russian Themes; Tchaikovsky: Rococo Variations; Arensky: Egyptian Nights; Rimsky-Korsakov: Scheherazade **15.00** Young Music **16.00** From the World's Concert Halls – Mozart: Divertimento K.138; Pergolesi: Sonata; Toch: Serenade for Strings **17.30** Consort of Music – Madrigals **18.00** From The Record Shelf **19.00** Excerpts from Operas by Verdi **20.05** Musical Medley **20.30** Jerusalem Symphony Orchestra – Opera excerpts by Verdi, Puccini, Leoncavallo, Donizetti and Mascagni (live broadcast) **23.00** Mozart: Chamber Music with Wind Instruments; Schubert: Symphonies

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Compass **9.05** Information for Listeners **10.05** Israeli Songs and Dances **11.05** Morning Pearls **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Youth Magazine **15.30** Everyman's University **16.05** The Gold Watch Club **17.00** News in English **17.05** News in French **17.10** Songs for the Afternoon **18.05** Jewish Tradition **19.05** The *Mishna* Portion for today **19.20** Bible Reading **19.30** Programmes for Olim **22.05** Call the Psychologists **00.00** News

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – drivers' corner **7.00** This Morning – news magazine **8.05** Making an Issue **9.05** Children and Youth Magazine **10.05** All Shades of the Network **12.10** O.K. On Two **13.00** Midday – news commentary, music **14.05** Arts and Culture magazine **14.30** Humour **15.05** Hebrew Songs **16.05** Economics Magazine **17.05** Magic Moments **18.05** Health and Medicine Magazine **18.45** Sports **19.00** Today – radio newsreel **19.35** Environment Magazine **20.05** Cantorial Requests **22.05** "Wandering" with Danny Eldar **00.15** Songs for the End of the Day

ARMY

6.05 University on the Air **6.30** Open Your Eyes – songs, information **7.07** "707" **8.00** Good Morning Israel **9.05** In the Morning **10.05** Hebrew songs **11.05** Right Now **13.05** Daily sounds **14.05** Daily Meeting **15.05** Festival songs **16.05** Four In the Afternoon **17.00** Evening Newsreel **18.05** Economics Magazine **19.05** What Have We Achieved? People and News During 40 years of Independence **20.05** Music College **21.00** Mabat – TV newsreel **21.30** University on the Air **22.05** Popular songs **23.05** The 24th Hour **00.10** Night Birds – songs, chat

ARMY TWO

19.05 Drawing from the Hip **20.05** Emergency Call-Up **22.05** Coffee Break **23.05** All That Jazz

WEDNESDAY

Michael Caine in "The Black Windmill," Middle East TV, 16.30

EDUCATIONAL TV

9.00 Teletext **9.05** Keep Fit **9.15** Surprise Train **9.25** Tzipitput **9.55** Adventures in th Zoo **10.20** Lego Sports **10.25** C.A.B. (part 13) **10.45** Family Problems **11.35** Raphael – the life and work of the artist (part 3) **14.00** Teletext **14.05** Everyman's University **14.55** David the Gnome **15.35** Keep Fit **15.45** Mrs. Pepperpot **15.55** Side Path **16.15** TV Game **17.00** A New Evening

ISRAEL TV

CHILDREN'S PROGRAMMES:

17.30 "Two on One Roof"

ARABIC LANGUAGE PROGRAMMES:

18.30 News roundup **18.32** Art and Literature Magazine **19.00** Health Magazine **19.30** News

HEBREW PROGRAMMES resume at

20.00 News roundup **20.02** "From Generation to Generation" with the three brothers Rabbi Shmuel Hacohen, Prof. Pinhas Peli and MK Rabbi Menahem Hacohen **20.30** Tatzpit **21.00** Mabat Newsreel **21.35** Moked **22.05** "Borsalino and Co.," French film with Alain Delon and Riccardo Cucciolla **00.05** News

ISRAEL CHANNEL 2

18.30 Passah in the Desert **19.00** Classical Music for Spring **20.00** Haggada songs in Yagur **20.30** Songs of Natan Alterman **21.15** Hebrew songs

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Documentary **21.30** comedy series **21.10** Documentary – Well Being **21.35** Alfred Hitchcock Presents **22.00** News in English **22.20**

MIDDLE EAST TV

13.30 Another Life **14.00** Club **14.30** Shape-Up **15.00** Muppet Babies **15.30** Super Book **16.00** Fraggle Rock **16.30** Afternoon Movie:"The Black Windmill" stars: Michael Caine and Joseph O'Connor **18.00** Crossbow **18.30** The Campbells **19.00** News **20.00** Murder, She Wrote **21.00** Head of the Class **21.30** Newhart **22.00** The Equalizer **23.00** 700 Club **23.30** Another Life

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Beethoven: "Leonore" No.2; Mendelssohn: Symphony No.3, "Scottish"; Mozart: Violin Concerto; Sibelius: Pelleas and Melisande **9.00** Handel: Concerto Grosso Op.6 No.1; Bach: Suite No.3; Haydn: Symphony No.85; Mendelssohn: "Elijah" oratorio **12.00** Schubert: "Schwanengesang" **13.05** Janequin: Birds Song; Debussy: Excerpts from "Children's Corner"; Ravel: Le Tombeau de Couperin; Russell: Piano Concerto; Poulenc: Sextet for Piano and Wind Instruments **15.00** Contemporary Music **16.00** Jerusalem Symphony Orchestra – Stravinsky: Suite No.2; Prokofiev: The "Ugly Duckling," cantata; Tchaikovsky: Concert Fantasy for Piano and Orchestra; Shostakovich: Symphony No.8 **18.00** An Hour with a Great Artist **19.00** Stravinsky: L'Histoire du Soldat (Ronli-Riklis) **20.05** Musical Medley **20.30** Palestrina: Song of Songs **23.00** Mozart: Chamber Music with Wind Instruments; Schubert: Symphonies

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Compass **9.05** Information for Listeners **10.05** Israeli Songs and dances **11.05** Morning Pearls **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Youth Magazine **15.30** Everyman's University **16.05** Concepts **17.00** News in English **17.05** News in French **17.10** Songs for the Afternoon **18.05** Jewish Tradition **19.20** Bible Reading **19.30** Programmes for Olim **22.05** A Friend from the Same Star

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – driver's corner **7.00** This morning – news magazine **8.05** Making an Issue **9.05** Children and Youth Magazine **10.05** All shades of the Network **12.10** O.K. on Two **13.00** Midday – news commentary, music **14.05** Arts and Culture Magazine **14.30** Humour **15.05** Hebrew Songs **16.05** Economics Magazine **17.05** Magic Moments **19.00** Today – radio newsreel **19.35** Army and Defence Magazine **20.05** Yiddish songs **22.05** Treasure Hunt with Moshe Timor **23.30** Hebrew Songs **00.15** Jazz and More

ARMY

6.05 University on the Air **6.30** Open Your Eyes – songs, information **7.07** "707" **8.00** Good Morning Israel **9.05** In the Morning **10.05** Hebrew songs **11.05** Right Now **13.05** Daily sounds **14.05** Daily Meeting **15.05** Festival songs **16.05** Four In the Afternoon **17.00** Evening Newsreel **18.05** Army and Defence Magazine **19.05** What Have We Achieved? People and News During 40 years of Independences **20.05** Voice in Jazz **21.00** Mabat – TV newsreel **21.30** University on the Air **22.05** Popular songs **23.05** The 24th Hour **00.05** Night Birds – songs, chat

ARMY TWO

19.05 Drawing from the Hip – a programme with Lea Oz **20.05** Foreign Hit Parade **22.05** Coffee Break **23.05** All That Jazz

THURSDAY

"This is Your Life," with Ruth Dayan, Israel TV, 21.15

EDUCATIONAL TV

9.00 Teletext **9.05** Keep Fit **9.15** A Legend **9.20** Pretty Butterfly **9.45** Adventures in the Zoo **10.10** Lego Sports **10.15** "The Red Dress" **10.40** Songs We Love with Arik Einstein **13.15** Teletext **13.20** Israeli Songs – the Adler Trio **13.25** The Cinderella Gang **15.00** Marc Chagall's painting **15.30** Our Hope in Budapest – Israel Chamber Orchestra in Hungary, 1987 **16.00** A New Evening for Shabbath

ISRAEL TV

CHILDREN'S PROGRAMMES:

16.30 Snoopy Come Home **17.30** I Have a Story

ARABIC LANGUAGE PROGRAMMES:

18.00 News roundup **18.02** Entertainment Programme **18.30** Art Magazine **19.00** Meeting – current affairs **19.30** News

HEBREW PROGRAMMES resume at

20.00 "Magic and Wonders" Yaron London introduces a programme on supernatural powers **21.00** Mabat Newsreel **21.15** "This is Your Life" with Ruth Dayan (part 1) **22.20** "Letters to an Unknown Lover" with Yves Beneyton and Charle Lunghi **24.00** News

ISRAEL TV CHANNEL 2

18.30 "Kimba the White Lion" **18.55** Walt Disney **20.00** Documentary about Children's Theatre **19.00** Folk Dances **20.30** Spring Songs **21.30** Hebrew Songs

JORDAN TV (unofficial)

17.30 Cartoons **18.00** French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Documentary **22.00** News in English **22.20** Feature film

MIDDLE EAST TV

13.30 Another Life **14.00** 700 Club **14.30** Shape-Up **15.00** Muppet Babies **15.30** Flying House **16.00** Fraggle Rock **16.30** Afternoon Movie:"War Wagon" stars: John Wayne and Kirk Douglas **18.30** The Facts of Life **19.00** News **20.00** Scarecrow and Mrs. King **21.00** Highway to Heaven **22.00** To be announced **23.00** 700 Club **23.30** Another Life

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Mozart: Casation No.2; Mendelssohn: 6 Duets; Schumann: Fantasy Op.131; Weber: Trio for Flute, Cello and Piano; Franck: "Psyche" symphonic poem **9.00** Gershwin: Cuban Overture; Korngold: Concerto for Violin and Orchestra; Tchaikovsky: Piano Concerto No.2; Dvorak: Symphony No.6; Falla: The Three-Cornered Hat **12.00** Angel: Song for David for Soprano, Violin and Cello; Haydn: Piano Sonata; Dvorak: Piano Trio; Mendelssohn: Song without Words (arr. for Cello and Piano) **13.05** Hummel: Concerto for Trumpet; Mozart: Piano Quartet; Dvorak: Symphony No.3 **15.00** Short Concert **16.00** Michael Bogoslawski, piano – Brahms: 7 Fantasies; Schubert: Sonata Op.164 **17.30** Range of Sounds – works by Chopin, C. Schumann and Schumann **18.00** Music Anthology **19.00** Light Classical Music **20.05** 1. Israel Philharmonic Orchestra under Mehta with Stern, violin, and Rostropovich, cello – Mozart: Violin Concerto No. 3; Bloch: "Shlomo" for Cello; Brahms: Violin Concerto. 2. Murray Perahia Piano Recital – Sonatas by Beethoven, Chopin and Schumann **23.00** Golden Generation – Pro Arte Quartet – works by Haydn and Mozart

RADIO 1st

6.03 Programmes for Olim **7.30** Programme in Easy Hebrew **8.05** Compass **9.05** Information for Listeners **10.05** Israeli Songs and Dances **11.05** Morning Pearls **12.05** Mid-East Medley **13.00** News in English **13.30** News in French **14.05** Youth Magazine **15.00** Song of the Sea **16.05** An Unknown Land **17.00** News in English **17.05** News in French **17.10** Songs for the Afternoon **18.05** Jewish Tradition **19.20** Bible Readings **19.30** Programmes for Olim **22.05** I Have a Dream

RADIO 2nd

6.04 Editorial Review **6.10** Gymnastics **6.30** News roundup **6.52** Green Light – drivers' corner **7.00** This Morning – news magazine **8.05** Hebrew Songs **9.05** Children and Youth Magazine **13.00** Midday – news commentary **14.05** Magic Moments **16.05** Songs for Passah **17.05** Incense for the holiday, with Yehoram Gaon **18.05** with Yehudit Hendel **19.05** Let's sing together **20.05** Russian Songs **21.05** Jazz **22.05** With Meir Ariel (Friends and Reflections) **00.10** Hebrew Songs

ARMY

6.05 University on the Air **6.30** Open Your Eyes – songs, information **7.07** "707" **8.00** Good Morning Israel **9.05** In the Morning **10.05** Hebrew songs **11.05** Right Now **13.05** Daily Music **14.05** Before *Hag* with Shlomo Artzi **15.05** Two Hours with Nurith Galron **17.05** Different Generations **18.05** Interview with S. Shalom **19.05** "Another Song for You" **20.00** Emergency Call-Up **22.05** Leonard Cohen

ARMY RADIO FREQUENCIES

AM		FM	
NORTH	1368	HAIFA	102.3
HAIFA	1305	JORDAN VALLEY	107.9
TEL AVIV (& central area)	1287	JERUSALEM	96.6
JERUSALEM	1404	BEERSHEBA	99.5
BEERSHEBA	1224	EILAT	107.9
MITZPE RAMON	1395		
HAYUN	1368		
EILAT	1305		

NEXT FRIDAY

Nurit Galron, "Something in Her Heart," Israel TV, 20.30

ISRAEL TV

ARABIC LANGUAGE PROGRAMMES

16.00 News Roundup **16.02** Hollywood Stars **17.30** Arabic Movie **19.20** Programme Trailer **19.30** News

HEBREW PROGRAMMES resume at

20.00 Programme for Shabbath **20.15** Mabat Newsreel **20.30** Nurit Galron **21.20** "This is Your Life" with Ruth Dayan (part 2) **22.50** "Love and Death," comedy with Woody Allen and Diane Keaton **00.10** Alfred Hitchcock Presents:"Bang, You're Dead" **00.45** News

ISRAEL CHANNEL 2

18.30 The Mill on the Floss (part 6) **19.00** The Sleeping Beauty, ballet by Tchaikovsky

JORDAN TV (unofficial)

17.30 French Hour **19.30** News in Hebrew **20.00** News in Arabic **20.30** Growing Pains **21.00** Weekly Review **21.15** Magnum **22.00** News in English **22.20** Falcon Crest **11.00** Mothers Do Have 'Em

MIDDLE EAST TV

13.00 Cartoons **13.30** Death Valley Days **14.00** The 700 Club **14.30** Shape Up **15.00** Muppet Babies **15.30** Superbook **16.00** Fraggle Rock **16.30** Afternoon Movie: **18.00** Fat Albert **18.30** Family Ties **19.00** News **20.00** Fall Guy **21.00** Arabic Movie **22.30** Good News Show

VOICE OF MUSIC

6.01 Morning Melodies **7.09** Haydn: Concerto for Horn and Orchestra No.1; Schubert: Variations on an Original Theme for Piano Duet; Rossini: Introduction, Theme and Variations for Clarinet; Mozart: Miniatures for Ballet; Liszt: Hungarian Rhapsody No.6; Glazunov: Overture on Greek Themes **9.00** Vivaldi: Concerto No.1 for Flute, Strings and Harpsichord; Mozart: Flute Quartet; Donizetti: Scene for Soprano and Piano; Danzi: Quintet; Beethoven: Waldstein Sonata; Prokofiev: Romeo and Juliet; Schumann: Symphonhy No.3; Holst: The Planets **12.00** Spring in Music **13.05** Mozart: Piano Concerto No.25; Beethoven: String Quartet Op.18 No.6; Brahms: Symphony No.2 **15.00** Bach: Tocatta and Fugue; Avidom: Triple Name, Piano Trio; Handel: Concerto for Harp; Mozart: Divertimento K. 251 **16.00** Handel: L'Allegro, il Penseroso ed il Moderato (Monteverdi Choir/Gardiner) **18.00** Golden Generation – Pro Arte Quartet – works by Haydn and Mozart **19.00** Mozart: Trio for Piano, Clarinet and Viola; Brahms: Piano Quartet **20.05** Israeli Songs **20.30** Respighi: Suite No.2 of Ancient Airs and Dances; Schubert: String Quartet No.15; Weber: Symphony No.2; Scriabin: Piano Sonata No.10; Vaughan Williams: Symphony No.2 **23.00** Baroque and Renaissance Music

RADIO 1st

7.03 Programmes for Olim **8.00** Programme in Easy Hebrew **9.05** Concepts **10.05** The Story of the underground broadcasts before the foundation of the state **13.00** News in English **13.30** News in French **14.05** Pop Musical **15.05** Radio Drama **17.00** News in English **17.05** News in French **17.10** Songs from Home **18.05** Literary Magazine **19.05** Shabbat songs **19.30** Programmes for Olim **22.05** It's Good to Sing **23.05** Oriental songs

RADIO 2nd

7.08 Songs for *Hag* **8.05** Children's programme **9.05** Matter of Taste **10.05** With Ya'acov Gilad **11.05** Ma Nishtana **12.05** Quiz **13.05** IDF Band with Shoshana Damari **14.05** Ariel – the settlement and the people **15.05** Arik Lavi's performance **16.05** Song Contest **17.05** "The Fire Form" **18.05** With Yehudit Hendel **19.05** My Week – with journalist Yosef Lapid **19.05** The Weekly Column **20.05** Passah seder with Moshe Hovav (of blessed memory) **21.35** Hebrew Songs **22.05** Folk dances **23.05** Between Friday and Saturday – with Yitzhak Livni **00.10** Hebrew Songs

ARMY

7.05 Hebrew Songs **9.05** Children's Songs **10.05** A Love Song for Sasha Argov **13.05** With Soldiers up North **14.05** Programme for *Hag* **16.05** Great Musicians **17.05** Different Generations – Aluf Yossi Peled and his son, Givon **18.05** Free Hour **19.05** "Return to Favourite Places" **20.05** Music and radio games **22.05** Smoke Gets in Youre Eyes **05.00** Hebrew Songs

DAILY ENGLISH BROADCASTS

ISRAEL RADIO

on 576 and 1458 kilohertz (AM), 94.2MHz (FM): 7:00-7:15 News, 13:00-13:30 News followed by: 17:00-17:05 News, 20:00-20:15 News

SUNDAY – "Mainstream", consumer and community affairs

MONDAY – "Spectrum" – science and technology

TUESDAY – With Me in the Studio: guest interview

WEDNESDAY – "Israel Mosaic", weekly magazine

THURSDAY – "Studio Three" arts magazine

FRIDAY – "Thank Goodness It's Friday" Sabbath eve programme

SATURDAY – "Spotlight" people and issues in the news

هكذا من الأصل

TV and radio highlights

Irish eyes

Lisa Clayton

NORTHERN IRELAND, in all its horror and misery, was back in the news last week; which could be seen as rather timely for the BBC World Service whose programme schedule for April includes a new series on Anglo-Irish relationships, "Squaring the Triangle."

Next Saturday's first instalment in the 10-part series (23.01, repeated Sundays at 11.45, Mondays at 18.15) looks at the Irish Republic's political party system and how allegiances are still determined by differing attitudes towards the 1921 Anglo-Irish peace negotiations. In the second programme (April 16), it is suggested that the English have never come to grips with the concept of Northern Ireland, and aren't really that interested in "the troubles" across the waters. Promises to provide interesting comparison material.

It's two years since the Chernobyl nuclear disaster. *Pravda* science editor Vladimir Gubaryev, the first reporter on the scene, has written a play whose setting is an isolation clinic for victims of the explosion. Titled *Sarcophagus* it was recently performed by the Royal Shakespeare Company in London and can be heard in two parts; April 23 and 30 at 21.01 (repeated following days, 14.01).

Albert, the hero of British dramatist **Tom Stoppard's** *Albert's Bridge*, (tomorrow's Play of the Week at 21.01; Sunday, 14.01), is the unlikely painter of the lofty girders of a North England railway bridge, the fourth biggest in the world. A philosophy graduate, he seems content to observe the world from on high until the altitude starts to affect his attitude to life. Then, he's joined by Eleanor...

Composer Herbert von Karajan celebrates his 80th birthday on April 2. He was made conductor of the Berlin Philharmonic for life in 1955 and it is estimated that fans have bought over 100 million of his records. He has worked as director of opera at La Scala and the Vienna State Opera, director of the Salzburg Festival, and he conducted the London Philharmonic for many years. In *Karajan at 80*, Edward Greenfield reviews the conductor's life and music; he includes excerpts from interviews and recordings. (18, 25 April at 19.15, repeated following days at 10.30)

Musical variety is the theme of *Counterpoint*, hosted by former Manfred Mann lead singer Paul Jones and which starts a new series this month (Tues, 8.30; repeated Weds., 18.15, 23.15). The aim, says Jones, is to play seemingly contrasting tracks and show how they cast interesting perspectives on each other. He'll be catering for those whose musical tastes take in pop, blues and jazz.

A new series of the quiz show *Jazz Score*, hosted by Benny Green, visits various jazz venues in Britain, starting off this Sunday in a pub in the south coast town of Brighton (16.30, repeated Weds. at 12.30). Apart from answering questions, members of the panel – including Humphrey Lyttlton and Ronnie Scott, – are expected to dig into the past and come up with anecdotes of famous jazz musicians. □

Funny woman

Ya'acov Lamdan

THE STAR of the comedy to be screened this evening on ITV is an example of the "new woman" that has developed in Egypt during the past few years. Issad Yunis is a talented actress, writer, poet, swimmer and tennis player. Ten years ago, she was a tour guide and later an announcer and film editor. In addition to all that, she is a wife and mother.

Five years ago, she joined a comedy trio, including Yunis Shalbi and Sayid Salah. She appears with them in this evening's film. The group's comedies quickly became very popular, as Egyptians craved light entertainment. Today, Yunis regrets having made those comedies because she believes that films should have a message, in addition to being funny.

Issad Yunis

She has written scripts for several films stressing the role of women as full partners of men and a book of poems on the new feminist outlook in Egypt. □

Choice pickings

(Continued from page I)

spectacular musical **Guys and Dolls**. A spoof on gambling, the film's star-studded cast includes Marlon Brando, Frank Sinatra, Vivian Blaine and Robert Keith.

PEOPLE USUALLY go to the Dead Sea to be treated for psoriasis. The last thing they expect to find in the area is a leopard. There are leopards aplenty in Africa and South-East Asia, but they are few and far between in the Dead Sea region. Nonetheless there is a warning sign, which is not taken terribly seriously, as attested to by a postscript from some passer-by who scribbled: "And why don't you warn us against polar bears?" The warning is genuine. A few years ago, a leopard wandered out of the barren wilderness of the Judean Desert into the confines of Kibbutz Ein Gedi. The Sinai leopard had long been considered extinct. Its reappearance triggered a search for the species. It took a German camera crew, working with interruptions, the best part of four years to complete this breath-taking story of a noble breed of cats. **On the Tracks of Leopards by the Dead Sea** will be shown on ITV at **20.15**.

A CHILDLESS woman, married for 14 years, and doomed by a hysterectomy to being forever barren, is delighted when her sister, a happily married mother of two young daughters, offers to be a surrogate mother for a child she so desperately wants to call her own. What started as an act of love unleashes hidden passions and threatens to shatter the lives of both sisters and their husbands. A British, eight-episode production **To Have and to Hold** starts on ITV at **22.20**.

Wednesday

A BRITISH agent assigned to infiltrate an arms syndicate, is the victim of a double-cross. His problems are exacerbated when his son is kidnapped. Unable to trust anyone else, he takes matters into his own hands. The film, **The Black Windmill**, will be screened at **16.30** on METV.

AN ITALIAN drama, created for the Childrens Theatre, **Two on a Lone Roof** screening on ITV at **17.30**, is about two hostile neighbours who take refuge on the roof of their building, which is the only place free of water. Left with nothing, neither has anything to say to the other.

SPRING IS the time when people begin to think of dieting, in anticipation of summer fashions and appearances on the beach or by the pool. **The Health Magazine** on ATV at **19.00** takes a deep, long look at overweight and proper eating habits. Being fat is not as jolly a proposition as some story books would have it. Often, it is an indication of health hazards. The programme examines diets and suggests that the best method of dieting is under medical supervision.

THREE BROTHERS, all of them rabbis and well-known public figures, discuss the customs and traditions learned in their father's homes in ITV's monthly series **From Generation to Generation** at **20.02**. The sons of the late Rabbi Mordechai Hacohen, Rabbi Shmuel Hacohen Avidor, Professor Pinhas Peli and MK Menahem Hacohen, discuss their common background and the individual path which each chose for himself.

FOLLOWING THE tremendous box office success of the French production *Borsalino*, which was screened on ITV last week, the film's producer Alain Delon and director Jacques Deray decided to continue in the same vein and produced **Borsalino and Co.** which will be presented on ITV at **22.05**. Opening in Marseille in 1934 at the funeral of an assassinated Mafia boss, whose close associate swears vengeance, the film moves into the day-to-day rackets of organized crime and the regular explosions of violence. Alain Delon plays the lead role of Roch Siffredi. Others in the cast include Riccardo Cucciolla and Catherine Rouvel.

Thursday

A POIGNANT film about the conflict between tradition and progress will be shown on ETV at **10.40**. Therese, the daughter of a non-status Indian in Alberta, Canada, believes that **The Red Dress** can give her the same sense of confidence and self-reliance as the bear claw gave to her ancestors. Her father Kelly, played by Shannon Two Feathers, is caught between the traditional life of his grandparents and his daughter's desire to make something of herself.

LAST YEAR, an ETV camera crew accompanied the Israel Chamber Orchestra to Budapest. The orchestra gave two concerts, one in the lavishly appointed congress hall and the other in the Great Synagogue, believed to be the largest synagogue in Europe. The concerts, almost coinciding with the renewal of political ties between the two nations, was the first official Israeli cultural event in Hungary in a period of 20 years. The film, in addition to capturing the mood of the concerts, also takes viewers on a brief tour of Budapest, including the Jewish Quarter. The film, **Hatikva in Budapest**, will be screened at **15.30**.

WHEN A powerful man robs a rancher of his name and his lands, the victim is filled with an obsessive desire for revenge. **War Wagon** will be presented at **16.30** on METV.

POPULAR HEBREW writer Yehudit Hendel, will tell **Stories of Beginnings** at **16.05** on Radio Network Two. She will talk about stories in her new book, *Small Change* and will talk about the art of starting a story, giving examples from her own works and the literature of other writers.

FANS OF **Meir Ariel** will be able to listen to him and to reminiscences about him for the best part of two hours on Radio Network Two. Also appearing on the programme, which begins at **22.05** are Shalom Hanoch, Dori Ben-Zeev and Hanan Yuval. All are close friends, but the friendship between Meir Ariel and Shalom Hanoch, which goes back to their childhood on Kibbutz Mishmarot, is perhaps closer, because it was Hanoch who gave Ariel his first career boost.

YOU THINK about someone you haven't seen in a long time, and five minutes later you get a phone call from the very same person. Is the call in response to some telepathic message or mere coincidence? Is there really such a thing as telepathy? Or for that matter are practitioners of telekinesis fakes, who have mastered the art of distracting audience attention, while seemingly moving objects without physically touching them? And what about faith healers? Do people really have the gift to cure ailments sometimes diagnosed by doctors as incurable, simply by laying hands on the body of the victim? All these questions and others will be discussed by a panel of medical and scientific experts in **Miracles and Wonders** screening at **20.00** on ITV. The programme, hosted by Yaron Londoh, includes film clips and studio demonstrations of parapsychology in practice.

PART ONE of the two part **This is Your Life** programme on Ruth Dayan will be screened on ITV at **21.15**. The second half of the programme will be presented at **21.20** tomorrow. Produced and hosted by Amos Ettinger, and directed by Vardine Erez, the programme reaches back into the childhood of Ruth Dayan, then Ruth Schwartz, in London where her parents were studying. Later, they brought her to Jerusalem. After completing her own schooling in Jerusalem, the young woman went to Nahalal to study at the agricultural school. There she met Moshe Dayan, whom she married. The early years of the marriage were devoted to motherhood. The task of bringing up Yael, Udi and Assi, was left mainly to Ruth. The first part of the programme centres mainly on the years before Israel attained statehood. The second part focuses more on Ruth Dayan's activities with new immigrants, helping them to learn new agricultural methods and encouraging them to maintain the traditional hand-craft skills of their forebears. Guests on the programme include her mother Rachel Schwartz, her sister Reuma Weizmann, daughter Yael, Haifa Mayor Arye Gur-El, MK Ran Cohen, *Ma'ariv* editor Ido Dissentchik and others.

THE BIZARRE story of a war-time romance, **Letters to an Unknown Lover**, will be screened on ITV at **22.20**. The film opens in German-occupied France in 1943. Two sisters, Helene and Agnes, are struggling to survive the hardships and deprivations of war. Helene, who appears to be cool and efficient, is in fact a woman of fierce emotions. These are expressed in her letters to Bernard, a French prisoner-of-war, whom she has never met. Bernard and his friend Gervais succeed in breaking out of the camp and make their way to Lyon. Bernard is killed on the way, but Gervais, though wounded, escapes and collapses in the doorway of Helene's apartment. The two sisters, believing him to be Bernard, take him in and nurse him back to health. Gervais is caught up in a web of deception which intensifies when Bernard's sister Julia turns up and greets him as a long-lost brother. The film stars Cherie Lunghi, Mathilda May and Yves Beneyton. □

SPECIAL EVENT

The Tel Aviv Festival For Vocal Music Musical Director: Michael Shani April 2-6

Taking place at eight Jaffa venues, this festival offers vocal music lovers lots of events to choose from, with the participation of both visiting and local choirs, ensembles and singers. Among those from abroad are the Innsbruck Chamber Choir, the Tolz Boys' Choir, the Albert McNeil Jubilee Singers, the Consort of Music (England) the Kolner Kantorei and the Reykjavik Men's Choir. Local performers include the Kibbutz Artzi, New Israel Opera, Efroni, Rinat and Ha'ihud choirs.

Programmes and tickets can be obtained at Hadran and Kastel agencies.

Fourth Annual English Drama Festival, Jerusalem April 3-5

Produced by the Jerusalem English Speaking Theatre (JEST) and the Nurit Katzir Centre, this festival of amateur theatre is taking place in Jerusalem for the first time. Seven groups are participating, and each will present a one-act play. On the third day, the Dolmen Theatre Group (Ireland) will present Stewart Parker's "Pentecost." This follows the participation of JEST at last year's theatre festival in Dundalk, Ireland.

Sunday:
JEST, HU Beit Hillel English Speaking Theatre Workshop, Tel Aviv Community Theatre. (Nurit Katzir Centre, 7:30 p.m.)

Monday:
Sharon Players, Ra'anana Musical Society, AACI Theatre Group (Netanya) Haifa English Theatre. (Nurit Katzir Centre, 7:30 p.m.)

Tuesday:
Dolmen Theatre Group (Ireland) presents Stewart Parker's "Pentecost." (Gerard Behar, 8 p.m.)

Ein Gev Festival April 3-8

Kibbutz Ein Gev is holding its 45th annual Pessah festival, in conjunction with both Israel's 40th anniversary and the 50th anniversary of the founding of the kibbutz.

There will be six different events, including music, song and dance.

Sunday:
Opening event – Singers Yehoram Gaon and Yardena Arazi in a Salute to the Soldiers' Welfare Association.

Monday:
Batsheva Dance Company (see Dance)

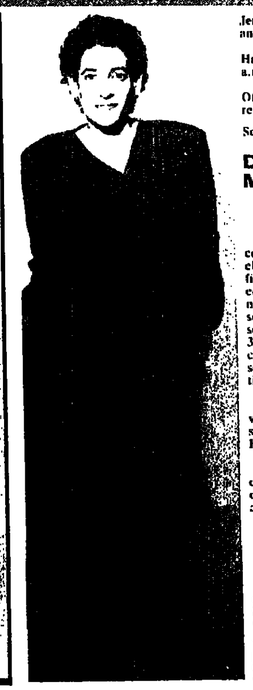
Tuesday:
Artists from Emek Hayarden perform in the Kinnerot Hall – the Jordan Valley Choir, a string and percussion orchestra and a dance troupe.

Wednesday:
"Cheers for Israeli Songs" – with Chava Alberstein, Arik Lavie, Dorit Reuveni, Rivka Zohar, the Duda'im, Pina Ba'emek and others, with Naomi Shemer acting as MC and singing.

Thursday:
Hungarian Puppet Theatre (See Special Event)

Friday:
Festival ends with a jam session of rock music. Participants include "Kolot Achshav," Si Heiman, Shemtov Levi and Alon Olearchik.

For further details, call 06-758811.



Musician Shemtov Levy (left) *and singer Rivka Zohar* (right) *will appear at the Ein Gev Festival.*

State Puppet Theatre of Hungary April 3-May 4

Here on their first visit, Hungary's State Puppet Theatre will base their performances on musical works, in order to overcome language barriers. Travelling throughout the country, they will be presenting two legends, "Petrouchka" (music: Igor Stravinsky) and "The Wooden Prince" (music: Bela Bartok) both moderated in Hebrew by Michel Ya'acobi.

Jerusalem: Sherover Theatre, Tuesday, 4 and 7 p.m.; Wednesday, 10 a.m.

Haifa: Auditorium, Sunday, Monday, 10 a.m., 4 p.m.

Others: Kibbutz Ein Gev Festival, Kinneret, Thursday, 5 p.m.

See next week's Poster for other venues.

Days of Music and Nature Misgav Regional Council, Galilee April 4-6

A family "happening" combining concerts, touring, walks and other events, celebrating the Misgav Regional Council's fifth anniversary and Israel's 40th. Initiated by Dr. Meir Wiesel, director of Jeunesse Musicales, an organization of 15 ensembles which brings classical music to schoolchildren, the event takes the form of 30 different tours, each including two concerts and visits to some of the council's settlements. In addition, there will be activities for children.

Performers include "Kalimba," "Zaviyot," the "Zamir" Trio, "Tontine" Ensemble, a Renaissance duo, harpist Adina Har-Or and many others.

Details on tours itineraries and events can be obtained at major tickets, agencies or by calling the Misgav Regional Council at (04) 902311, 902353, 902361-2.

Ein Hod Arts Fair April 6-9

The Ein Hod Artists' Village annual fair offers a whole range of artistic activities including demonstrations by artists at work, theatre, music and workshops.

★ The plastic arts – painting, pottery, prints, jewelry, glass blowing and cutting on show and for sale at stalls along the village's paths and lanes.

★ Theatre – Performance by clowns from the "Agadah Hadasha" Theatre.

★ Music – Jazz septet playing traditional and modern, plus evening performances:

Wednesday: The Six Cylinders, madrigal singers from Germany.

Thursday: Paul Gerhard Adams, countertenor, accompanying himself on ancient instruments.

Next Friday: The Troubadour Quintet sing madrigals and folk songs.

★ Workshops – Theatre and art workshops for children and adults, plus painting competition.

All events will be presented three times daily.

FOR CHILDREN

Jerusalem

CREATIVITY WORKSHOP – Children will view exhibitions and participate in related creative activities. For kindergarteners to grade 6. (Israel Museum, throughout Hol Hamoed. Details: 698235, 633278)

FAMILY CONCERT – The Manx Youth Orchestra (Britain) performs works by Elgar, Mozart, Tchaikovsky, Ravel, others. (Israel Museum, Wednesday, 11 a.m.)

"KISHKASHTA" AND ME – Musical about a boy's secret friend, a ragdoll who comes to life. (Israel Museum, Tuesday, 11 a.m.)

"LAMA KOVA" – Theatre about a count who goes to buy a hat. Ages 5 and above. (Train Theatre, tomorrow, 11 a.m., 12:30 p.m.; Monday, 11 a.m., 4 p.m.)

PICTURE BOOKS, PUPPETS AND SONGS – With Betsy Diamant. Ages 3-6. In English. (Israel Museum, Youth Wing, Wednesday, 4 p.m.)

PUPPETS AND STORY HOUR – With Michal Barzel. Ages 3-8. (Israel Museum, Youth Wing, Tuesday, 4:30 p.m.)

SILLY GOOSE – Puppet Theatre about a gosling who is kidnapped by a sly fox. Ages 3 and above. (Train Theatre, Sunday, Tuesday, 11 a.m., 4 p.m.)

THE SORCERER'S APPRENTICE – Family musical, based on the famous legend and the work by Paul Dukas. Written and directed by Rami Danon. (Israel Museum, Sunday, 11 a.m.)

SNOW WHITE – The well-known tale, performed in the style of 19th century fairs. With audience participation. Ages 4 and above. (Train Theatre, Wednesday, 11 a.m., 4 p.m.)

Tel Aviv area

ELEPHANTS...SHMELEPHANTS – The story of Bil and Bilha, by the Train Theatre. Ages 4 and above. (Hayarkon Park, Sunday, 11 a.m., 4:30 p.m.)

THE ELEPHANT WHO HATCHED AN EGG – Theatre with actors and large puppets for ages 4 and above. About Lily the bird and Elimelech the elephant. Adapted, directed and performed by Dina Dekel and Iki Gilad. (Hayarkon Park, tomorrow, 11 a.m., 12:30 p.m.)

FAMILY CONCERT – "Mischaconcert" with Adi Etzion and Yonatan Zak. Singing, acting, and games with classical music. (Beit Liessin, Upper Cellar, tomorrow, 11 a.m.)

THE FROG PRINCE – Ilan Savir's Puppet Theatre presents a vivid adaptation with hand and shadow puppets. Ages 6 and above. (Beit Liessin, Monday, 11:30 a.m.)

THE "FUL" STORY – A Moroccan folktale which takes place in a luxurious dowry trunk with puppets in traditional dress. Ages 5 and above. (Hayarkon Park, Wednesday, 11 a.m., 4:30 p.m.)

THE RABBIT FROM CARROT STREET – Puppet theatre about a boxing match between rabbit and wolf. Ages 4 and above. (Hayarkon Park, Monday, 11 a.m., 4:30 p.m.)

THE SORCERER'S APPRENTICE – See J'lem. (Beit Liessin, Tuesday, 11:30 a.m.)

SPRING WORKSHOP – Creativity in colour for the whole family, with Nili Dvir. (Hayarkon Park, Sunday through Wednesday, 10 a.m.)

THE WITCH – A legend using shadows. Ages 4 and above. (Hayarkon Park, 11 a.m., 4:30 p.m.)

Haifa

WALKING THEATRE – Pablo Ariel takes his audience into Haifa's scenery. (Bahai Gardens, Sunday through Thursday, 11 a.m., 4:30 p.m.)

DANCE

Tel Aviv area

YARON MARGOLIN DANCE COMPANY – Presents two works choreographed by Yaron Margolin, inspired by the poems of Charles Baudelaire: "Cursed Women" and "Dance of Death" (music: Fauré). Dances include nude scenes; recommended for adults over 16 only. (Beit Ibtal, Neveh Tzedek, tomorrow, 9 p.m.)

Haifa

BATSHEVA DANCE COMPANY – Premieres by Doug Varone; works by Igal Perry, David Parsons. (Haifa Theatre, Sunday, 8:30 p.m.)

Others

BATSHEVA DANCE COMPANY – New works by Doug Varone, plus works by Igal Perry, Mark Morris. (Ein Gev Festival, Monday, 9 p.m.)

(More Poster on following page)

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2. **REMNANTS – The Last Jews of Poland, 1980-1985** in the Grunstein-Shamir Hall.

EVENTS:

1. **Screening of the film "The Liberation of Auschwitz."** The film documents the liberation of the death camp by the Soviets in the period between January and February 1945. Director: Irmgard von zur Muhlen, West Germany 1986. Producer: Bengt von zur Muhlen. The film is in **English. Tuesday, April 3, 1988, at 7:00 pm.** Tickets: NS 6; for members of the Association of Friends: NS 5.

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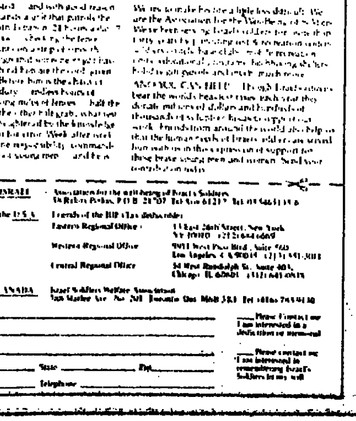

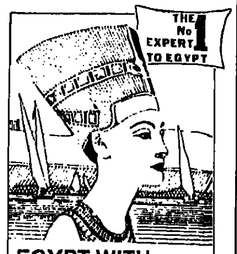

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A visit to the museum is educational. But kids enjoy it anyway.

The poster

Jerusalem

JULIAN SCHNABEL – Large paintings by young American superstar. (Israel Museum.)

BEZALEL GRADUATES – The effect of designers and cartoonists on the markets. (Palevsky Design Pavilion, Israel Museum.)

DITI ALMOG – Recent paintings. (Zacks Pavilion, Israel Museum.)

HAIM MAOR – Installation: The Faces of Race and Memory. (Israel Museum).

BYPASSED PLACES – Cy Lehrer's moving photographs of abandoned Route 66, Arizona. Till April 15. (American Cultural Centre, 19 Keren Hayesod.)

DALIA NAVI – Mixed-media multi-dimensional works. Till April 15. (Municipal Art Gallery, 17 Jaffa Road.)

RUTH SHANY – Watercolours on silk at a new gallery. Till April 7. (The Mill Gallery, Ramban 8.)

STEFFA REIS – "States 1988," paintings. Till April 16. (Nora Gallery, 9 Ben Maimon.)

TENTH ANNIVERSARY – Group show of works by Cohen-Gan, Klasmer, Gershuni, Kupferman, Mairovich, Reizman, marking birthday of this gallery. Till April 23. (Gallery Gimel, 4 King Shlomo.)

ASPECTS – Excellent drawings by 10 Canadian artists. Through April. (Jerusalem Theatre Foyer).

ARTISTS HOUSE – Individual shows by Sami Avihud, Avner Barhama, Zipi Gindon, Lev Stern. Till April 18. (Jerusalem Artists House, 12 Shmuel Hanagid, Tel. 223653.)

ISIDOR ASCHHEIM – "Women" by the late Bezalel teacher. April 5-May 8. (Jerusalem Artists House.)

Tel Aviv area

SHMUEL TEPLER – Recent oil paintings. Till April 11. (Gordon Gallery, 95 Ben Yehuda. Tel. 244862.)

SHIMON AVNI – New paintings. (Mabat Gallery, 31 Gordon. Tel. 236868.)

ZVI TOLKOVSKY – New works. Till April 14. (Ephrat Gallery, 21 Gordon. Tel. 237624.)

RUTMAN, DOUER, DEMBINSKY – Paintings and pastels. Till April 12. (Old Jaffa Gallery, 14 Simtat Mazal Arie. Tel. 829675.)

TSIBI GEVA – Paintings from New York. Till April 23. (Helena Rubinstein Pavilion, 6 Tarsat. Tel. 299750.)

DIMENSIONAL PHOTOGRAPHY – By Esher, Klasmer, Leibowitz and Shimron. Till April 25. (Kalisher Five Gallery, 5 Kalisher. Tel. 7514940.)

DANIEL FRIEDMAN – Wash paintings. Till April 22. (Sharett Gallery, 18 Hayarden, Givatayim. Tel. 771023.)

PINHAS COHEN-GAN – Prints from 1968 to 1988. (The Museum of Israeli Art, 146 Ahba Hillel, Ramat Gan. Tel. 797717.)

ETI BAT-YAAKOV – Recent works. Till April 15. (Kibbutz Art Gallery, 25 Dov Hoz. Tel. 232533.)

SHOSHANA DAMARI – Paintings by, yes, the famous vocalist. Till May 1. (13½ Gallery, 13 Hadolfin, Jaffa, Tel. 839652.)

YLONA ARON – New paintings. (Gallery 2000, 164 Dizengoff, Tel. 5440590.)

BASELITZ, PENCK – Selected prints by noted Germans. (Tel Aviv Museum, King Saul Blvd.)

SKYLINE – Israeli photographers contemplate the landscape. (Tel Aviv Museum, King Saul Blvd., Tel. 261297.)

OSIAS HOFSTATTER – Recent works. Till May 25. (Herzliya Museum, Yad Lebanim, Rehov Wolfson, Tel. 052-551011.)

REUVEN ZAHAVI – Floating objects. Till April 22. (Artifact Gallery, 42 Nachmani, Tel. 612428.)

VARDA ROTEM, RACHEL ALKALAI – "My Beloved Land" paintings. Till April 19. (Artists Pavilion, 9 Alharizi.)

DANIELLA WORTMAN – Paintings. Tunis to Paris. Till April 14. (Kibbutz Artzi Gallery, 13 Da Vinci.)

YIFTAH BRAKIN – Works on paper. Till April 19. (Rega Gallery, 113 Herzl, Tel. 829694.)

ELI GUR ARIEH – Works. Till April 16. (Bograshov Gallery, 60 Bograshov, Tel. 293429.)

ORI REISMAN – Portraits by noted painter. Opens April 1. (Dvir Gallery, 26 Gordon.)

SHAMAI HELANI – Works on paper. Till April 7. (Touchwood, 246 Dizengoff, Tel. 5460755.)

CHAGAI WOLLOWITZ – Oils and acrylic paintings. Till April 9. (Beit Emanuel, 18 Hibat Zion, Ramat Gan.)

A. AMIR – Paintings from Spain. Till April 9. (Hagaleria, 34 Sokolow, Ramat Gan.)

GROUP EXHIBIT – Celebrating Israel's Independence, paintings and sculptures. Till May 22. (Museum Yad Lebanim, Petah Tikva.)

CRAFTS OF THE ANDES – Under the auspices of the Peruvian Embassy. Till April 8. (Dervish Gallery, 7 Gordon, Tel 248852.)

ILONA ZIMCHONI – "Sea, Sky, Earth," paintings. Till April 17. (Artists Pavilion, 9 Alharizi.)

IDO ZUCKERMAN – Recent works. Till April 19. (Bograshov Gallery, 60 Bograshov, Tel. 280807.)

SHEMER, HANEGBI, VADAS AND HANAN – Photographs. Till April 30. (Photography Club, 12 Esther Hamalka.)

ARIEH LAMDAN – Paintings in the imaginative style. Till April 19. (Mishkan L'Omanut, 31 Hertzfeld, Holon, Tel. 882244.)

LIDIA ZAVADSKY – Ceramics titled "The Jar and Beyond." (Horace Richter Gallery, 24 Simtat Mazal Arieh, Old Jaffa, Tel. 825842.)

AVRAHAM BINDER – Oils and aquarelles. Till April 9. (Safrai Gallery, 23 Gordon, Tel. 231561.)

GEORGE WEIL – Sculptures made of precious metals and gem stones by London artist. April 3 to 7. (Sheraton Hotel, 115 Hayarkon, Tel. 286222.)

Haifa/North

HAGGADA ILLUSTRATIONS – By Chagall, Shraga Weil, Shmuel Boneh, Shmuel Katz and others. (Goldman Art Gallery, Haifa. Tel. 380013.)

EHUD GRABLI – Ink drawings and pastels. Till April 8. (Gallery Beit Rothschild, Carmel Centre.)

EIGHT IN '88 – Works by eight young Jerusalem painters. Till April 30. (Beit Nehushtan, Ashdot Yaacov Meuhad.)

ORI REISMAN – Major retrospective of his paintings and drawings. (Mishkan l'Omanut, Ein Harod. Tel. 06-532600. Drawings. (Kibbutz Kabri, near Nahariya.)

ERETZ YISRAEL OF MANE KATZ – Paintings 1928-1962. (Mane Katz Museum, Haifa, Tel. 04-383482.)

THE YEARS OF TRANSITION (1870-1930) – Japanese paintings and prints. (Tikotin Museum of Japanese Art, Tel. 383554.)

Interview

(Continued from page B)

There was another project he had in mind, this one with William Hurt, but he suddenly felt an urge to drop everything else, return to France, and do *Au Revoir les Enfants.*

RACISM IS another subject which obviously disturbs Malle deeply. "It is something I find very difficult to understand. It is always possible to explain it away using economic or cultural arguments, but not when one faces the cold-blooded decision of the Nazis to annihilate an entire people."

He made *Au Revoir les Enfants* because the tragedy of a boy his own age being sent to an extermination camp purely because he was Jewish, has always troubled him. He even said once that it may have had something to do with his decision to become a filmmaker, in order to be able, one day, when he felt himself in complete command of his profession, to tell this story properly.

"Once I went to work on it," he said, "it was absolutely clear to me that I had to make this film in the simplest and most subdued manner.

"The subject itself could lend itself too easily to sentimental effusions, could become a tearjerker, therefore the greatest austerity was essential to tell properly this story of a boy who discovers the meaning of intolerance, fanaticism and racism, who faces the unbearable violence reigning in the adult world."

He rejects the idea that he had timed the film to fit into the topical French subjects of the day – the extreme Rightist Le Pen, North African immigration and the Barbie trial, but he is happy to see the film has done its part in the present circumstances.

The conversation at this point has to touch upon Israel and the constant fear of another Holocaust that has determined so much of its policy.

"I am afraid there are some very good reasons for Israel to worry," says Malle. "It seems that dialogue in this part of the world is extremely difficult. I can imagine the anguish of facing an adversary who opts for the most extreme measures; at the same time, I realize the anguish of being an Arab in this country.

"Frankly, it seems inconceivable to me that for racial or religious reasons, people are not able to find a solution and live together. I know history proves me wrong, this has happened many times. I have no solution. One can only hope that one will be found."

Malle has not been in Israel for over 30 years. The last time, in 1957, he was trying to make Arthur Koestler's *Thieves in the Night* into a film, but couldn't find a producer willing to invest in it.

"I felt this was a very lucid book about the future problems of Israel, and I believe many of the predictions proved to be accurate. I was fascinated by the book.

"I spent a whole month here. It could have been my first film. But it wasn't. The project was put aside and as so often happens, I never took it up again. Now I understand it has been done."

Indeed, last year German TV made a series out of Koestler's book.

AFTER 10 YEARS in America, Malle is now back in France. Not entirely, however.

"I don't really know exactly where I belong these days," he says, which is only natural since his wife, actress Candice Bergen and their daughter live in the U.S. But he also accepts now he is a product of French culture, that his roots are in Europe and he must continue making films where his roots are.

He has no illusions about the industry he works in. "Americans are in it for money and measure everything by it. In France I guess they are the same, but at least they pretend to be more concerned about the cultural aspects, and the author is at least better protected by law."

He has no illusions about stars either, and he should know. He has worked with some of the biggest and even handled Moreau and Bardot together in one picture *(Viva Maria).*

"You have to worry constantly about their egos; stars are insecure and frightened people who need to be constantly reassured, who are afraid to do anything that might harm their image, and this is not easy for a person like me, who likes to work in the simplest and most direct fashion."

For several years now he has stayed away from them. It is not a question of principle, he says, it is simply that in his latest films, a star's personality and identity would have harmed the result.

But of one thing he is now certain. After *Au Revoir les Enfants*, he has discovered the satisfaction of speaking in the first person singular. From now on, he wants to go on in the same way. The man who preferred to put anything but himself on the screen is finally about to reveal himself.

To what extent remains to be seen. In Tel Aviv, Malle was still saying life comes first; cinema is only second. □

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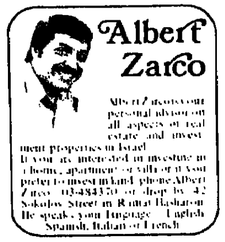

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This Week

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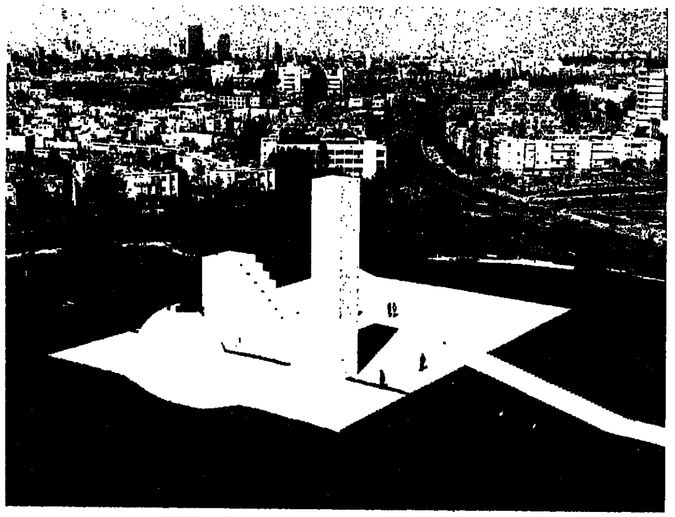
هكذا من الأصل

A view from the Square

Gil Goldfine



Dani Karavan: View of "White Square" (Edith Wolfson Park, Tel Aviv).

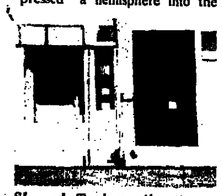
"WHITE SQUARE," Dani Karavan's sculptural environment, recently dedicated to the founding fathers of Tel Aviv, stands majestically atop the Edith Wolfson Park at the eastern boundary of the city. Karavan, a native son (his father, Avraham, was a landscape architect for the Tel Aviv municipality), has established an international reputation with "site-specific" environments. From several temporary projects, installed at the Venice Biennale (1976), Kassel's Documenta (1977) and the Tel Aviv Museum, Karavan has gone on to install permanent works at the Belvedere in Florence, Cologne's Muscumplatz and a three-kilometre architectural "support axis" at C'ergy-Pointoise, a satellite city of Paris. Karavan is now completing a major sculptural environment at South Korea's Olympic Village.

Although Karavan's Negev Monument, Knesset wall relief and several smaller projects dot the local landscape, "White Square" is a perfect manifestation of his defined and mature geometric style. Revolving around recurring motifs of architectonic volumes and linear coordinates, Karavan's works attain their individuality by being integrated into their respective surroundings in which existing landmarks and the natural elements of light, wind and water are harnessed to increase the site's compositional intensity and ensuing social meaning. Human interaction with the sculptural ambience is a key factor. Using visual links with the adjoining countryside or city plan, his open spaces and geometric enclosures are constructed so that viewers are not alienated.

Corresponding to ancient temple enclosures, classical forums or the village green, "White Square" is an environment stabilized by its clearly defined perimeter, starkly set against both the undulating grassland and distant horizon. The physical "enclosure" becomes expandable through the visitor's ability to observe, from the high-points, the Judean Hills and the sea.

The pristine white concrete stage is reached by following the serpentine path of the park's natural terrain to the base of a grand staircase. Ascending the staircase, split along its vertical axis to allow for a trough of flowing water, one reaches the piazza and is confronted by several different geometric configurations harmoniously grouped in an asymmetrical pattern.

Karavan's rectangular monolithic slabs, used at other sites, reappear in "White Square" as monumental gates or protective shields, elements that would have been considered necessary defensive doors in any one of the fortresses at Gezer, Megiddo or Hazor. Further on, a soothing feeling of warmth and comfort is experienced within the interior space of a split igloo form housing an ancient olive tree planted in a bed of grass. Adjacent to this dome, on the square's edge, Karavan has "pressed" a hemisphere into the earth reflecting the igloo as a negative mould. A pyramidal tent shape, open for access, includes a punctured hole and a slit seam allowing for rays of sunlight to enter the darkened interior. Visual relief from the massive, above ground, volumes is provided by an inverted cube recessed below ground level that contains concrete benches on all four sides and appears to be a direct descendant of the plan for Galilean synagogues of the Talmudic period.



Shmuel Tepler: oil painting (Gordon Gallery, Tel Aviv).

A colossal staircase is used as an alternative observation platform to the Square's central vertical axis, an 18-metre rectangular tower. While climbing the interior staircase one hears the wind whistling through a filigreed window on the tower's western side, an opening that also provides a magnificent view of Tel Aviv and the Mediterranean. This site-and-sound provides the finale.

What might have been an austere, pretentious monument, has turned out to be a surprisingly comfortable and pleasing site. The work's "walkable" size of 1,700 square metres, its exacting proportions, open spaces between volumes and the particular design of the steps demands that the visitor walk at a slow pace. One doesn't hurry but actually "climbs" to reach the pinnacle of "White Square," a physical metaphor that relates to achieving a goal and not merely "getting there." Karavan has established this working parallel by positioning the individual, symbolic of Tel Aviv on the eve of its 80th birthday, as a life force striving to reach an objective.

Donors for the project include: The Municipality of Tel Aviv-Yafo, the Tel Aviv Foundation, Yehoshua Rabinowitz Tel Aviv Foundation for Literature and Art, Rachel and Dov Gottesman, Sara and Moshe Mayer, Vivian and Isaac Speigel and Karavan himself.

ISOLATED VIEWS of building facades and still life by Shmuel Tepler are delightful expressions of chromatic harmony and compositional precision. With his particular brand of muted greyed hues and flattened surfaces Tepler creates small-format pictures that are controlled with the critical precision of Mondrian and the sobriety of Morandi. Because Tepler crops his architectural views closely, individual walls, balconies or windows are transformed into pure pictorial elements opposed by the lines created by door frames, railings and shadows. The lack of illusionistic textures increases the non-objectivity of these opposing shapes and lines and creates a host of spatial and surface tensions. Tepler, without resorting to unnecessary mannerisms, consistently provides his audience with pleasing canvases. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv.) Till April 11.

Zvi Tolkovsky: painting (Ephrat Gallery, Tel Aviv).

ZVI TOLKOVSKY is more concerned with the poetic tactility of his subjects than with their formal impression or shape. The "physicality" of materials and a need to create something "touchable" is forcefully described in his recent abstract canvases. Heavily painted surfaces are woven webs of single brushstrokes spiralled into a shallow tunnel effect. Tolkovsky's compositions are powered by an interplay of caustic flecks of colour that slither across the brackish backgrounds. Pinks, electric blues, harsh violets and a leaf-green all cluster and explode in alternating patterns to create the spirit of the Big Bang, a universal explosion of matter sending energized fragments into an abyss of nothingness. (Ephrat Gallery, 21 Gordon, Tel Aviv.) Till April 14.

BENNY ZILBERMAN creates horrific expressionist paintings, cross-bred from Golub's monster images, Appel's palette and De-Kooning's brush. Zilberman succeeds in portraying personalities born of an effusive use of a mellifluous medium, collage from animal intestines and a glutinous display of oil paint squeezed directly from the tube, brushed or layered on by palette knife. Facial details are obliterated by Zilberman's obsession with the act of applying pigment with abandon. Black, reds and pinks, colours associated with life and death, are a favourite scheme. Particularly important, although less colourful and less chaotic than the larger canvases, is No. 4, a frontal portrait that seems to have been painted from the inside out. Warm blacks with a consistency of fresh tar and spots of yellow in the background provide a strong, incisively painted personality full of introspection and character, a quality lost in much of Zilberman's full-colour splurges. (Chelouche Gallery, 14 Chelouche, Neveh Tzedek.) Till April 17.

Benny Zilberman: oil painting (Chelouche Gallery, Tel Aviv).

ETI BAT-YAAKOV has installed three funereal sand boxes, each filled with a different shade of earth, from light gravel sand to deeply-hued, rough black sod. The three "beds" are testimonies to life and death, dedicated to Bat-Yaakov's late brother. A photographic family essay framed as a single unit accompanies several black-and-white drawings. Fortunately, Bat-Yaakov has managed to restrain herself and maintain a sense of privacy and intimate dignity. Without sentimentality or melodrama (the closest being a bed of young grain sprouting in the corner of one box), her work is clearly defined so that the viewer can easily identify and empathize with it. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv.) Till April 15.

"MULTI-DIMENSIONAL Photography" includes experimental works by four artists who have taken photography past its function of documentation. The addition of spotted colour, by brush and transparent papers, the use of bromide-paper as a dimensional media, photos in the service of ideological messages and photos used as a vehicle for drawing are among the avenues of exploration. Janni Hackstman-Klasmer's enclosed tableaux with supportive colour prints, despite their theatricality of psychedelic lighting effects and primitive props, are engrossingly entertaining. Also showing: Yossi Esher, Orit Lelbowitz and Yair Shimron. (Kalisher Five Gallery, 5 Kalisher, Tel Aviv. Till April 25. □

Alef-Alef at Gimel

Meir Ronnen

JUST TEN years ago this month Eli Gulbaher, an Iranian-born, German-trained economist, opened the Gimel Gallery in Jerusalem and quickly proved that the size of a gallery has little to do with its importance. Within a few years the Gimel (named of course for the capital letter of the owner's name), became the only venue to consistently promote post-modernism in the Capital. It was a hard row to hoe, for much of what the Gimel had to show was experimental and unsellable, or the sort of installation that rarely found its way into the home of a collector. Further, some of the Gimel stable who do so well today were then just beginning to find their feet. But Gulbaher persisted, himself learning as he went along, as all gallery owners and dealers do. His shows got better and better, despite his often taking a flyer with a very young artist not yet ready to exhibit.

The Gimel's impeccably framed and beautifully hung 10th anniversary exhibit presents the works of seven outstanding Israeli artists, including three the gallery has helped to promote: **Moshe Gershuni, Gaby Klasmer** and **Pinhas Cohen-Gan.** All the works in the show are very small scale in order to give each artist the chance to show four to six items, many very recent. One of the artists is very much the odd-man-out in several respects: **Zvi Mahrovich,** a New Horizons abstractionist represented with four oil pastels, is long dead, but it seems that Gulbaher has tried, not unsuccessfully, to give us a chain-link of art history, with the middle links being **Aviva Uri** and **Moshe Kupferman.** The latter's little grid paintings on paper here are new if in familiar mode, but all of them are superb.

Steffa Reis: pastel drawing (Nora Gallery, J'lem).

Another of Israel's leading painters is veteran **Ori Raizman,** who is currently being honoured with a series of shows in Tel Aviv, Ein Harod and at his kibbutz, Kabri. He is represented here with a series of tiny paintings that look like ideas for his huge semi-abstract canvases. Raizman can make something out of two strokes of the brush.

Ruthy Shany: painting on silk (Mill Gallery, J'lem).

The only really new departure in this show can be found in Gaby Klasmer's presentation of his tiny oil canvases, which are this time embedded in heavy sculptural castings that cleverly echo decorative, perspective and philosophical ideas in the canvas. Finally, one can only note the huge difference between pinning sheets to the wall or mounting them in tasteful, expensive frames so that the work gains in importance. The participants are in Gulbaher's debt in more ways than one. (Gallery Gimel, 4 King Shlomo, J'lem.) Till April 25.

BERLIN-BORN **Steffa Reis,** here since 1957, is a veteran Tel Aviv artist who is also a member of the Safad Artists Colony. Her current show of formalised figures and landscapes turned into generally convincing abstract-expressionist compositions are mostly in oil-pastels, lively in handling and not overworked. They might have looked even better in wider frames, giving them more of a chance to "breathe". (Nora Gallery, 9 Ben Maimon, J'lem). Till April 16.

RUTH SHANY is another artist from Safad who paints flowers on silk in high colour in a manner that often crosses the line into kitsch. But there is one large vertical flower piece (49) that is beautifully brought off. Incredibly, the owners of this new gallery, in order not to damage the frames, stick the numbers directly onto the glass covering the paintings, which I suppose is a first of sorts. (The Mill Gallery, 8 Ramban, J'lem). Till April 7. □

Crossing the ink sea

Angela Levine

A FEAST of original paintings and prints culled from contemporary Passover Haggadot indicates something of the broad iconography and diverse styles allowed to modern artist-illustrators, compared with the traditional images of most of their 18th and 19th century counterparts, which were copied, with small variations, from important earlier models.

Prominent local artists are represented in this show by commissions for general distribution, or for special texts devised by the kibbutz movements. Among these are lively and humorous images by **Chaim Rosenthal** and **Shmuel Katz;** quaint narrative scenes in an appealing naive style, each bordered by pink-pebbled frames, exemplifying **Heinz Seelig's** decorations for Palphot's latest 1988 publication; new designs in oils by **Shmuel Boneh,** in deep jewel colours, of expressive figures bounded by thick contour-lines; and a single monochrome by **Shraga Weil** depicting the strangely haunting figures of a standard-bearer holding a dove and a banner of peace above his head.

Marc Chagall: "Miriam", illustration from his Exodus Haggada (Goldman Gallery, Haifa).

A set of coloured lithographs by **Marc Chagall** (on loan from Haifa Museum) represents the modern Haggada published abroad. But, disappointingly, this series, completed in the year before the artist's death, contains no surprise iconography, only his usual over-familiar images and colours. The Chagall Haggada itself, also on display, is marred, like several other versions here, by the fact that the text is reproduced in a coarse, standard print, rather than being hand-written by a Jewish scribe.

Perhaps the most interesting exhibit is a group of coloured etchings by **Erich Brauer,** a noted representative of the Viennese School of Fantastic Realism (who divides his time between Vienna and Ein Hod). In a Brauer illustration of the Golden Calf, for example, the Children of Israel are depicted as a bawdy Bruegelesque crowd, dancing and feasting around the haunches of a monstrous beast.

Also on exhibit are paintings by American-Jewish artist **David Wander** from the controversial Holocaust Haggada, commissioned in 1981 by the Wollach family of New York for the benefit of Yad Vashem and recently published in a second "popular" edition. The intention of the Wollach Haggada is summed up by the quotation on its frontispiece taken from the sayings of the Ba'al Shem Tov: "Forgetfulness leads to Exile, while remembrance is the secret of redemption."

Although Wander's imagery, brutally prosaic and direct, may shock the sensibilities of many, one should not forget that this is not the first modern Haggada to incorporate references to contemporary events. For instance, a Zionist Haggadah, printed in Warsaw in 1934, subtitled "Let My People In," contained an illustration of Moses with the facial features of Jabotinsky handing over a petition to King George V of England. Another book, printed for Jewish servicemen in Casablanca in 1943, depicts General de Gaulle leading the Children of Israel out of Egypt !

This show whets the appetite for a comprehensive exhibition of both historical and modern Haggadot. Perhaps one of our museums will take up the challenge. (Goldman Gallery, Haifa.) Till mid-April. □

Pinhas Postel presents:
In the framework of the Tel Aviv Festival of Vocal Music (April) 1988
Ambassadors of Ancient Music

THE CONSORT OF MUSICKE (England)

Jerusalem
Henry Crown Auditorium,
Saturday, April 9 at 8:00 p.m.
Programme: Arianna's Lament – Monteverdi, Costa, Rascarini, Peri
Tickets: Bimot – 240696, box office – 560293

Haifa
Auditorium, Sunday, April 10, at 8:30 p.m.
Programme: Il Cantar Novo' Gesualdo, Marenzio, Schuetz, Dowland and others
Tickets: Garber – 384777, Horev Centre – 247606

Musical Director: Anthony Rooley (Lute)

Opera Choir
Avner Itai, Director

Registration of Singers for the 1988/89 Season

The choir will participate in the following operatic performances in the 1988/89 season:

Cavalleria Rusticana and I Pagliacci, The Barber of Seville, La Boheme, La Traviata, The Sorrows of Job. It will also perform with other orchestras and give a *cappella* concerts.

The positions are full time, on a salary basis.

Singers with voice training and the ability to read music can obtain additional details and register at the Opera offices, 1 Sderot David Hamelech, Tel Aviv, 03-262257-8-9, from Sunday, April 3, to Friday, April 15, 8:30 a.m. – 2:30 p.m.

Pinhas Postel presents:
In the framework of the Tel Aviv Festival of Vocal Music (April) 1988
THE TOELZ BOYS CHOIR — Germany
Conductor: Gerhard Schmidt-Gaden

JERUSALEM
Henry Crown Audiorium, Wednesday, April 6 at 8:30 p.m.
Programme: Schuetz (Exequien), Mendelssohn, Bach (Jesu Meine Freude)
Tickets: Bimot – 240696, Jerusalem Theatre – 663399

CARMIEL
(in the framework of Music Festivities)
Cultural Centre, Saturday, April 9 at 8:30 p.m.
Programme: Madrigals and songs from Lasso to Mozart
Tickets: 04-987951

Production: Arts Ltd., Ben Yehuda St., Tel Aviv, Tel. 659025

REPORT SUSPICIOUS OBJECTS

هكذا من الأصل

Cinemas

JERUSALEM

BEIT AGRON Tel. 247567
Sat 10 a.m. Lassie Come Home. 11.45, 6.30 p.m. Le Bal et L'Oiseau. 8 p.m. The Transmitter. 4. Wizard of Oz. 8.15 Kentucky Fried Movie. 10 p.m. Micky Fellow. The Meaning of Life. 12 Top Gun

EDEN
Fri 10 p.m.; 12.30, Sat 7.30, 9.30, weekdays 10.30 a.m. 12.30, 4.30, 7, 9 Cheek and Tongue

EDISON Tel. 221444/5
Sat 7.30, 9.30, weekdays 4.30, 7, 9.30 Running Man

HABIRA – CINEMA EMPIRE
Closed for renovations

ISRAEL MUSEUM Tel.698213
Sat 9 p.m. Moonlighting; Tue., Wed. 2, 4 p.m.; Thur. 10 a.m. children's film Short Circuit

JERUSALEM THEATRE Tel. 667167
Fri 2 p.m., Sat. weekdays 7, 9.30 Hope and Glory; weekdays (until 7/4) 11 a.m., 4.30 Care Bears – Wonderland; Fri 2 p.m.; Sat weekdays 7, 9.30, Au Revoir, les Enfants

KFIR Tel. 242523
Sat., weekdays 7, 9.30, Moonstruck; Fri 10.30 a.m., 12.30, weekdays 10.30, 12.30, 4.30 Garbage Pail Kids

MITCHELL Tel. 227950
Sat., 7.15, 9.30; weekdays 7, 9.15 Fatal Attraction

ORGIL Tel. 234176
Sat 8.30; weekdays 5.30, 8.30 Empire of the Sun; Sun – Thur., 10.30 a.m., 12.30, 4. Fri. 10.30 a.m. The Roscuers

ORION OR 1 Tel. 222014
Sat., weekdays 7.45, 9.15 Ironweed; Sun./weekdays 4.30 Dirty Dancing; weekdays 10.30 a.m., 12.30 Armour of God

ORION OR 2 Tel. 222914
Sat 7, 9.15, weekdays 4.30, 7, 9.15 Tel Aviv-Los Angeles; weekdays 10.30 a.m., 12.30 Skipper

ORION OR 3 Tel. 222014
Sat 6.30, weekdays 5.30, 8.30 The Last Emperor; Sun., weekdays 3.45 Dreamers; Sat., weekdays 11.15 Dont Give a Damn; weekdays 10.30 Space Camp; 12.30 Dirty Dancing

ORION OR 4 Tel. 222914
Sat. 6.45, 8.45, weekdays 4.30, 6.45, 8.45 Shellshock; Sat., weekdays 11.15 Birthplace; weekdays 10.30 Danii; 12.30 Aladdin

ORION OR 5 Tel. 222914
Sat., weekdays 6.45, 8.45 Dreamers; Sun weekdays 4.30, 8.45 Stakeout; Sat., weekdays 11.45 Hamburger Hill; weekdays 10.30 a.m The Installator; 12.30 Space Camp

ORNA Tel. 224733
Sat. 6.45, 9.15; weekdays 4.30, 6.45, 9.15 Les Yeux Noirs; weekdays 10.30, 12, The Dog with the Golden Heart

RON Tel. 234704
Sat., weekdays 7, 9.15 Suspect; weekdays 10.30, 12.30, 4.30 Garbage Pail Kids

SEMADAR 633742
Sat. 11 a.m. Bilbi; Sat., weekdays 7, 9.15 Country Holiday

TEL AVIV

BEIT LIESSIN Tel. 218653
Sat., Sun.-Wed., 11.15 p.m.; Thur. 11.30 p.m. Animal House

BEN-YEHUDA Tel. 222769
Sat. 7, 9.30; weekdays 4.30, 7, 9.30 Fatal Attraction

BETH HATEFUTSOTH
Sun.; 7 p.m The Liberation of Auschwitz (Eng.)

CHEN 1 Tel. 282288
Sat., Sun.-Wed. 9.40; Thur. 10 p.m. Empire of the Sun; Sat. 7.25, Sun.-Wed 5, 7.25 Stakeout; Sat 11 a.m. Sun.-Wed. 10.30 a.m., 12.30, 2.30 The Rescuers

CHEN 2
Sat 9.50, Sun.-Wed. 9.50; Thur. 10, 12.15 Stakeout; Sat. 6.30, Sun.-Thur 8.30 Empire of the Sun.; Sat. 11 a.m. Sun.-Wed. 10.30 a.m., 12.30, 2.30, 4.30; Thur 10.30 a.m., 12.30 2.30 Space Camp.

CHEN 3
Sat., Sun.-Wed 6.30, 9.35; Thur 10 The Last Emperor; Sat 11 a.m., Sun-Wed 10.30 a.m., 12.30 2.30, 4.30, Thur 10.30 a.m. 12.30, 2.30 The Hunted

CHEN 4
Sat. Sun.-Wed 7.25, 9.50, Thur 9.55, 12.15 The Pick-Up Artist, Sat 11 a.m. Sun.-Wed 10.30 a.m., 12.30 Thur 10, 30 a.m 12.30 2.30 Inner Space

CHEN 5
Sat 7.25, 9.50 Sun.-Wed 2.30, 5, 7.25, 9.50, Thur 9.55, 12.15 Can't Buy Me Love; Sat 11 a.m.; Sun.-Wed 10.30 a.m., 12.30, Thur 10.30 a.m 12.30, 2.30 The Boy who could Fly

CINEMA ONE Tel. 657952
Closed for renovations

CINEMA TWO Tel. 657952
Closed for renovations

DEKEL Tel. 443200
Fri. 10; Sat., weekdays 7, 9.30 Suspect; Sat., weekdays 11 a.m Care Bears II Crocodile Dundee

DIZENGOFF I Tel. 200485
Fri 11 a.m., 12.30, weekdays 11 a.m., 12.30, 2, 3.30, 5 Care Bears; Fri 9.45, 12.15, Sat. 7.15, 9.45, weekdays 7.15, 9.45 Manon

DIZENGOFF II Tel. 200485
Fri 11 a.m., 1.30, 9.45, 12.15, Sat 7.15, 9.45; weekdays 11 a.m., 1.45, 7.15, 9.45 Hope and Glory

DIZENGOFF III Tel. 200485
Fri 11 a.m., 1.30; weekdays 11 a.m., 1.30, 4.30 Jean de Florette; Fri 9.45, 12.15, Sat weekdays 7.15, 9.45 Maurice

DRIVE-IN Tel. 403060
Fri 10 p.m.; Sat. and weekdays 7.15, 9.30 Cheek and Tongue; Sat., weekdays 7.15 Garbage Pail Kids; Fri., Sat., weekdays 12 midnight Sex film of God

ESTHER Tel. 225610
Thur 10, Sat 7, 9.45; Sun.-Wed 4.15, 7, 9.45 The Sicilian

GAT Tel. 267888
Thur 10 a.m., 12.15, Sat 7.30, 9.45, 12, Sun.-Wed 2.30, 5, 7.30, 9.45; Nuts

HAKOLNOA Z.O.A. HOUSE
26 Ibn Gabirol Tel. 259341/2
Sat 7.15, 9.30; Sun., Mon., Tue., 4.30, 7.15, 9.30, Thur. 10 The Beauty of Sin; Fri. 2.30 Montenegro; Sat. 11.45 Something Wild; Thur 11.45 Smooth Talk

HOD
Fri., Sat., Sun.-Wed 11 a.m.; Sat. weekdays 5, 7.15, 9.30 Cheek and Tongue

LEV I Tel. 288888
Fri 11.30 a.m.; Sat. 7.40, 9.55, weekdays 11.30 a.m. 2, 5, 7.30, 9.50 Le Grand Chemin

LEV II Tel. 288888
Fri 11.30 a.m., Sat. 7.30, 9.50; weekdays 11.30 a.m., 2, 5, 7.30, 9.50 Tolerance

LEV III Tel. 288888
Sat. 7.20, 9.50; weekdays 11.30 a.m., 2, 4.45, 7.15, 9.45 Wings of Desire

LEV IV Tel. 288888
Sat., 7.30; 9.30; weekdays 11.30 a.m., 2, 5, 7.30, 9.50 The Return of Martin Guerre

LIMOR HAMEHUDASH Tel. 260773
Sat. 6.45, 9.15; Sun.-Wed. 4, 6.45, 9.15 Ironweed; Sat., weekdays 11 a.m. The Never Ending Story; Sat. weekdays. 12 midnight 9½ weeks

MAXIM Tel. 287457
Sat 7.30, 9.30; weekdays 5, 7.30, 9.30 The Skipper

NEW GORDON Tel. 244373
Sat. 7.15, 9.30; weekdays 4.30, 7.15, 9.30 Shell shock; Sun.-Thur. 11 a.m. Santa Claus

ORLY Tel. 284025
Sat. 7.15, 9.30; weekdays 5, 7.15, 9.30 Moonstruck

PARIS Tel. 222262
Fri. 12 noon, 10, 12 p.m., Sat. 7.15, 9.30 Joshua, Joshua; Fri 2.30 Les Quatre Cents Coups; Sat 11 a.m Monty Python: Time Bandits; 1 p.m. Monty Python; The Holy Grail; 3 p.m. Les Liasons Dangereuses; 5 p.m. Birdy; 11.30 p.m. Pink Floyd: The Wall + In Pompeii

PEER Tel. 443795
Fri 10 p.m.; Sat 7.30, 9.30; weekdays 5, 7.30, 9.30 Tel Aviv-Los Angeles

SHAHAF Tel. 296645
Sat., weekdays 7.15, 9.30 Moonstruck; Fri 11 a.m.; weekdays 10.30, 12.30, 5 Garbage Pail Kids

SIVAN Tel. 657820
Sat 7.40, 9.40, Sun.-Wed 5, 7.30, 9.40; Thur 10, 12, Withnail and I; Sat 1 p.m. Atlantic City; 3 Labyrinth; 5 Rebel without a Cause; 11.45 Rumble Fish

TAMUZ Tel. 412761
Sat., Sun.-Wed., 7; 9.30; Thur. 10, 12.30; One Flew Over the Cuckoo's Nest; Sat 1 p.m. Down + Dirty; 3. Warriors; 5.15 Pink Floyd The Wall; 12 Fandango

TCHELET Tel. 443950
Sat. 7.30, 9.45; Sun.-Wed 5, 7.30, 9.45 The Dreamers

TEL AVIV Tel. 288181
Fri., Sat., 11 a.m.; weekdays 10.45, 12.45, 2.45 The Garbage Pail Kids; Sat 7.15, 9.30, weekdays 5, 7.15, 9.30 Running Man

TEL AVIV CINEMATHEQUE
Sat 7.30 Splendour in the Grass; 9.30 Atlantic City U.S.A.

TEL AVIV MUSEUM
Sat. 7, 9.30, weekdays 4.30, 7, 9.30 Black Eyes

ZAFON Tel. 443986
Fri. 10; Sat. 7, 9.30, weekdays 4.30, 7, 9.30 Au Revoir Les Enfants

HAIFA

ATZMON 1 Tel. 663003
Fri 10.15 p.m.; Sat 4, 7.15, 9.30, weekdays 4.30, 7, 9.15, Cheek and Tongue; weekdays 11 a.m. The Skipper

ATZMON 2 Tel. 663003
Fri 10 p.m.; Sat 7, 9.30; weekdays 4.30, 6.45, 9 Fatal Attraction; weekdays 11 a.m., 4.30 Care Bears

ATZMON 3 Tel. 663003
Fri 10.15 p.m.; Sat 7.15, 9.30; weekdays 11 a.m., 4.30, 7, 9.15 Dirty Dancing

CHEN HAMEHUDASH Tel. 666272
Thur 10 p.m.; Sat 9.15; weekdays 7, 9.15 The Dreamers; Sat. 7, weekdays 3.45, 5.30 Can't Buy Me Love

KEREN OR HAMEHUDASH Tel. 663443
Sat. 7, 9.15, weekdays 4.30, 7, 9.15 Tel Aviv-Los Angeles; Sat.11.30 Haunted Honeymoon; Thur. 11.30 9½ Weeks

ORAH Tel. 6640178
Sat. weekdays (Thur. 10 p.m.) 7, 9.15; Running Man; weekdays 12 a.m. Jean de Florette; 2.30 Manon

ORLY Tel. 381888
Sat., 9.15 weekdays 7, 9.15 Beauty of Sin; Sun to Wed. 11 a.m. 4.30 Thur 11 a.m. Care Bears

PEER Tel. 682232
Fri. 10 p.m.; Sat., weekdays 6.30, 9.15 The Sicilian

RAV-GAT 1
Thur. 10 p.m.; Sat 6.50; weekdays 6.50, 9.15 Nues; Sun-Wed 11 a.m. 12.30, 30, Thur 12.30

RAV-GAT 2
Thur. 10 p.m.; Sat., weekdays 6, 9.15 Empire of the Sun; Sun-Wed 11 a.m., 12.45, 4.15; Thur 11 a.m. 12.45 Children's Film,

RAV-OR 1
Thur. 10 p.m.; Sat., weekdays 6.50, 9.15 Stakeout; Sat 11 a.m.; Sun-Wed 10.30, 12.30, 2.30; Thur. 10.30, 12.30 Children's film

RAV-OR 2
Thur. 10; Sat 6.50, 9.15, weekdays 6, 9.15 The Last Emperor; Sat. 11 a.m., Sun-Wed 10.30, 12.30, 2.30; Thur. 10.30, 12.30 Children's film

RAV-OR 3
Thur 10 p.m.; Sat., weekdays 6.45, 9.15; Suspect; Sat. 11 a.m.; Sun to Wed. 10.30, 12.30, 2.30; Thur. 10.30, 12.30, 4.25 Song of the South

RON Tel. 689069
Sat., weekdays 7, 9.15 Moonstruck; Fri. 10.30, 12.30; weekdays 10.30, 12.30, 4.30 Garbage Pail Kids

SHAVIT Tel. 385345
Sat., weekdays 7, 9 Shellshock

RAMAT GAN

LILY Tel. 744238
Sat. 7.15, 9.30, Sund.-Wed 4.30, 7.15, 9.30 Tel Aviv-Los Angeles

OASIS Tel. 739592
Sat 7.25, 9.45; Sun.-Wed 5, 7.25, 9.45; Thur 10 Nuts

ORDEA Tel. 721720
Sat 7.15, 9.30; weekdays 4.30, 7.15, 9.30 Cheek and Tongue

RAV-GAN 1 Tel. 797121
Sat 7.30, 9.50; Sun.-Wed. 7.30, 9.50 Thur. 10, 12.15 Stakeout; Sat 11 a.m.; Sun.-Wed. 10.30 a.m., 12.30, 2.30, 4.45; Thur. 10.30 a.m., 12.30, 2.30 The Rescuers

RAV-GAN 2
Sat., weekdays 6.30, 9.30 Empire of the Sun; Fri., Sat. 11 a.m., Sun.-Wed. 10.30 a.m., 12.30, 2.30, 4.45; Thur. 10.30, 12.30, 2.30 Space Camp

RAV-GAN 3
Sat., Sun.-Wed., 7.30, 9.50; Thur. 10, 12.15 No Way Out; Sat. 11 a.m.; Sun.-Wed., 10.30 a.m., 12.30, 2.30, 4.45, Thur. 10.30, 12.30, 2.30 Space Camp

RAV-GAN 4
Sat 6.30, 9.30; Sun.-Wed., 8.45, 9.15; Thur 10, The Last Emperor; Sat 11 a.m.; Sun.-Wed., 10.30 a.m., 12.30, 2.30, 4.40, Thur 10.30, 2.30 Care Bears

HERZLIYA

DAN ACCADIA CINEMA CLUB
Tel. 052-557799
Sat., Sun., 7, 9.30 Dirty Dancing

DANIEL HOTEL THE AUDITORIUM
Sat. and weekdays 7.15, 9.30 Ironweed

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Sat., weekdays 7.15, 9.30; Tel Aviv-Los Angeles; weekdays 11 a.m., 4.30 Million Dollar Duck

HECHAL Tel. 81505
Sat 7.15, 9.30, weekdays 5, 7.15, 9.30 Cheek and Tongue; Fri., 11 a.m., weekdays 10.30 a.m., 12.30 Garbage Pail Kids

NEW TIFERET Tel. 97300
Sat. 7.15, 9.15 and weekdays 4.30, 7.15, 9.15 Can't Buy Me Love; weekdays 10.30 a.m. 2 films: Stand by Me + The Goonies

HOLON

ARMON HAMEHUDASH
Tel. 842431
Sat. 7.30, 9.30; weekdays 5, 7.30, 9.30 Tel Aviv-Los Angeles; Sun.-Thur. 11 a.m. Candid Camera + Yehuda Barkan

MIGDAL Tel. 841839
Sat., Sun.-Wed., 7.30, 9.30; Thur 10 Nuts

SAVOY Tel. 847141
Sat., weekdays 7, 9.30; Fatal Attraction; Fri. 10.30, 12.30; Fri., Sat. 11 a.m.; weekdays 10.30, 12.30, 4.30 Garbage Pail Kids

BAT YAM

ATZMAUT Tel. 866320
Sat., weekdays 7.15, 9.30 The Running Man; Fri. 11; 12.30, 4.30 Garbage Pail Kids

RAMAT GAN

HADAR Tel. 719002
Sat weekdays 7.15, 9.30 Moonstruck; Fri. Sat 11 a.m., Sun-Thur 10.30, 12.30, 4.30 Garbage Pail Kids

RAMAT HASHARON

KOCHAV Tel. 491979
Fri. 11 a.m.; Sun.-Wed., 11 a.m., 4.15; Thur. 11 a.m. Dumbo; Sat. 3.15 Paris-Texas Sun.-Wed. 7; Maid to Order; Sat. 9.30; Sun.-Wed. 9.30 Thur. 9.45 No Way Out; 11.45 9½-weeks.

PETAH TIKVA

G.G. HECHAL 1 Tel. 917374
Sat. 7.15, 9.30, weekdays 5, 7.15, 9.30, Cheek and Tongue; Fri. 11 a.m.; weekdays 10.30, 12.30, Garbage Pail Kids

G.G. HECHAL 2
Fri. 11 a.m. Garbage Pail Kids; weekdays 10.30, 12.30, 4.30 Garbage Pail Kids; Sat., weekdays 7, 9.30 Fatal Attraction

G.G. HECHAL 3
Sat. 7.15, 9.30; weekdays 4, 6, 8, 10 The Running Man; Fri., 11 a.m. weekdays 10.30, 12.30 Aladdin

KIRYAT ONO

COMMUNITY CENTRE
Tel. 716573
Mon.-Wed. 4.30, 7 9.15; Sat 11 a.m. 7, 9.15 The Skipper; Mon.-Wed. 11 a.m. E.T.

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G.G. RON 1
Fri. 11 a.m. 6.30, 8, 9.30, 11 p.m. weekdays, 10.30, 12.30 4.30, 6, 8, 10 Cheek and Tongue

G.G. RON 2
Sat. 7, 9.15; weekdays 7, 9.15 Cheek and Tongue; Fri. weekdays 11 a.m. Garbage Pail Kids

NETANYA

DOR – HECHAL HATARBUT
Tel. 053-56845
Sat., Sun.-Wed., 7.15, 9.30 No Way Out

STUDIO NETANYA
Tel. 053-338676
Sat., Sun.-Wed. 7, 9.15 Black Eyes; Sun.-Wed. 11 a.m., 5 p.m.; Thur 11 a.m. Care Bears II

BEERSHEBA

CHEN
Sat., 7, 9.15; weekdays 5, 7, 9.15 Cheek and Tongue Fri., weekdays 11 a.m. Garbage Pail Kids

HECHAL HATARBUT (Labour Council) Tel. 71085
Sat., Mon.-Wed. 11 a.m. Black Cauldron; Sat.;p 4 p.m. Mon.-Wed. 4.30 No Way Out; Thur. 10 Stakeout; 12 Bananas

Cinematheque

April 2 – April 8

Sat. 19:30 La Famiglia, Dir: Ettore Scola; 19:30 Calcutta, Dir: Louis Malle; 21:30 La Strada, Dir: Federico Fellini; 21:45 Round Midnight, Dir: Bertrand Tavernier.

Sun. 20:00 Opening of "In The Spirit of Freedom" Special Cinema Event; 21:00 Soldier Boy, Dir: Karl Francis; 21:30 Histoires Extraordinaires; William Wilson, Dir: Louis Malle; Metzengerstein, Dir: Roger Vadim; Toby Dammit, Dir: Federico Fellini.

Mon. 10:00 Animal Farm, Dir: John Halas, Joy Batchelor; 10:00 My Life, Our Struggle, Dir: Suzana Amaral; 11:45 Citizen – The Political Life of Allard K. Lowenstein, Dir: Julie Thompson; Gloria: A Case of Alleged Police Brutality, Dir: Oren Rudavsky; 12:00 Chile: Hasta Cuando? Dir. David Bradbury; 14:30 Lord of the Flies, Dir: Peter Brook; 15:00 World in Action, Documentary, Granada TV; 16:30 La Grande Illusion, Dir: Jean Renoir; 18:00 Mary Khan – Refugee by Choice, Dir: Esther Dar, Ron Rotem; 19:30 Handgrenade in Gaza, Dir: Mordechai Kirschenbaum; 21:45 Talking to the Enemy, – Voices of Sorrow and Rage, Dir: Mira Hamermesh; 21:30 The Moro Affair, Dir: Giuseppe Ferrara.

Tue. 17:00 Le Chagrin et la Pitie, Dir: Marcel Ophuls; 17:00 And the Pursuit of Happiness, Dir: Louis Malle; 19:00 Humain, Trop Humain, Dir: Louis Malle; 19:15 Heaven's Gate, Dir: Michael Cimino; 21:30 Spellbound, Dir: Alfred Hitchcock; 21:45 The Times of Harvey Milk, Dir: Robert Epstein.

Wed. 17:00 God's Country, Dir: Louis Malle; 19:00 Le Souffle au Coeur, Dir: Louis Malle; 19:00 Flesh and the Devil, Dir: Clarence Brown; 21:00 I Confess, Dir: Alfred Hitchcock; 21:00 Passage to India, Dir: David Lean; 24:00 Home of the Brave, Dir: Laurie Anderson.

Thu. 14:00 Casablanca, Dir: Michael Curtiz; 22:00 The Hitcher, Dir: Robert Harmon; 22:00 Rebecca, Dir: Alfred Hitchcock.

Fri. 22:00 The Witches of Eastwick, Dir: George Miller; 22:00 The Doors Are Open, Dir: John Sheppard.

Wolfson Garden – Derech Hevron, Jerusalem – Tel. 724131

Film briefs

Dan Fainaru

AU REVOIR LES ENFANTS – Friendship between a French and a Jewish boy in a Catholic boarding-school during the occupation. Recipient of many awards. This is a sensitive and touching autobiographical picture by Louis Malle.

THE BEAUTY OF SIN – Peasant couple from the hills encounter decadence and corruption in a tourist resort on the beach. This Yugoslav attempt to deal with the culture clash is clumsy and obvious, impossible to take seriously. Director Zivko Nikolic won't be remembered for this effort and nor will his cast.

BLACK EYES – Handsome, colourful, sweeping and highly enjoyable 19th-century Chekhovian romance between Italian woman chaser and Russian lady with a little dog, spans the entire continent. Features remarkable performances by Marcello Mastroianni, Elena Solomarsky and Silvana Mangano, and gloriously sympathetic direction by Nikita Mikhalkov. The kind of picture most everyone will enjoy.

CAN'T BUY ME LOVE – Another one of those mindless teen-age romances insulting the intelligence of anyone chancing upon it. Model kid Ronald Miller, with high grades but no social status or sex appeal, buys the company of class queen Cindy Mancini for a month and becomes a hit with the hip. Good contender for the Silliest Film of the Year in any year. Director Steve Rash is a long way off *The Buddy Holly Story*.

CHEEK AND TONGUE – Candid camera item with Nathan Datner and Avraham Kushnir (Hubutlanim) playing practical jokes on unsuspecting victims. Amusing for those who fancy this kind of humour. Directed by Igal Shilon.

CROCODILE DUNDEE – First half: New York cutie goes down under in search of the noble, savage white hunter who wrestles with crocodiles. Second half: noble savage comes to the New York jungle and discovers crocs are innocents compared with the animals in the big city. Pure entertainment with no complications. Australia's biggest box-office hit is produced by its star, Paul Hogan.

DIRTY DANCING – Adolescent Jewish princess falls for proletarian dancing stud during Catskills vacation. Early '60s nostalgia combined with Patrick Swayze's macho charms and energetic choreography have made this movie directed by Emile Ardolino a top attraction in the States.

THE DREAMERS – An historical pageant rather than a drama about young Jewish intellectuals disenchanted with Western civilization after WWI, who come to Palestine to start a new kind of society, and their confrontation with the Arabs and with the harsh realities of the country. The aim is to show that Jewish and Arab fanatics are equally to blame for the antagonism between the two nations. Uri Barbash *(Beyond the Walls)* directed Kelly McGillis, John Shea, Arnon Tzadok and Ohad Shachar in English.

EMPIRE OF THE SUN – J.G. Ballard's grim autobiographical novel of a boy's experiences in wartime China, slicked over, pretutfled and mythified by Steven Spielberg into an *ET Meets the Japanese Airforce*. Impressive authentic locations and spectacular photography only soften the blow. No way to treat a war.

FATAL ATTRACTION – Huge box-office hit in America, yet an unusually unpleasant thriller about an illicit one-night fling that turns into a perfect nightmare when the supposedly liberated lady decides she won't let loving hubby go back to his wife. Adrian *(Flashdance)* Lyne pulls all the stops, with Glenn Close as the disturbed knife-toting lover, Michael Douglas as her stunned victim and Ann Archer as the wife who has to settle the argument.

HAMBURGER HILL – Americans trying to take over a bloody hill in Vietnam. War at its most revoltingly spectacular, but plot and characters are weak and moral justification nil. John Irvin directed a Jim Karabtsos script with a cast consisting mostly of newcomers.

A powerful scene from the thriller 'Fatal Attraction' starring Glen Close and Michael Douglas.

HOPE AND GLORY – Director John Boorman's personal wartime memories of the London blitz, seen through the eyes of the child he was then, are sensitive, imaginative, intelligent and entertaining. The only problem is they are too cheerful, no real threat or horror ever penetrating them. War shouldn't be that much fun. Sarah Miles is very good as the director's mother.

JEAN DE FLORETTE – An obstinate farmer and his brother-in-law make life miserable for a hunchbacked tax collector who wants to return from the city to his peasant roots. First part of Claude Berri's adaptation of Marcel Pagnol's novel, remarkably performed by Yves Montand, Gerard Depardieu and Daniel Auteuil. The kind of movie to please everybody.

THE LAST EMPEROR – The life of China's last Emperor, Pu Yi, and through the drastic changes made by the biggest nation on earth from being the most absolutist monarchy to becoming an equally extremist proletarian dictatorship. A breathtaking visual experience, the result of combined efforts by director Bernardo Bertolucci, cameraman Vittorio Storaro, art director Ferdinando Scarfiotti and costume designer James Acheson, the real stars of this movie. John Lone plays Pu Yi and Joan Chen is stunningly beautiful as his wife Wan Jung. All locations are shot in China, including the legendary Forbidden City, out of bounds until recently to all foreigners.

MAID TO ORDER – Cinderella tale in reverse, as spoiled Beverly Hills heiress is turned into chambermaid until she learns better manners. Tentative comedy which doesn't really exploit the potential of the situation and drifts now and then into soulful moralizing, with Ally Sheedy miscast as the princess in rags, Beverly d'Angelo misplaced as her fairy godmother, and Valerie Perrine providing a gross caricature of Hollywood's version of nouveau riche. Amy Jones's direction is remarkably undistinguished.

MONTY PYTHON – THE MEANING OF LIFE – A series of sketches by the unruly Monty Python team, intended of course to prove that life has no meaning. Caricaturing everyone from Bergman to Errol Flynn and everything from *La Grande Bouffe* to *Oliver*, it could offend anyone if taken seriously; but that's quite impossible, given its mischievous, madcap style.

MONTY PYTHON AND THE HOLY GRAIL – The Monty Python team, as medieval knights of the Round Table led by King Arthur, in search of the Holy Grail. The dotty story and character will please nostalgic Monty Python fans.

MAURICE – James Ivory's adaptation of E. M. Forster's posthumous novel is very literate and well photographed, but not very exciting dramatically. This story of a young man who has to face his homosexuality in repressive Victorian society needs more than our respect for the original novel to come alive on the screen.

9½WEEKS – The title indicates the length of the relationship between a macho stockbroker and a luscious blonde working in an art gallery. The couple explore the outer limits of sexual experimentation, with only the cleaner stuff show clearly, just what middle-class morality would consider bearable outrageousness. Mickey Rourke looks like a tough guy lost in a tuxedo, and Kim Basinger looks better than she acts. Adrian *(Flashdance)* Lyne directs a pretty, stylish and totally vacuous movie.

NO WAY OUT – A remake of *The Big Clock* (1948), only more pretentious. A handsome naval officer with an intelligence background is charged by the secretary of defence to disclose the identity of his mistress's killer, when the audience knows perfectly well who is responsible. First half looks like soap opera, second tightens the thriller screws. All characters are cardboard, though Kevin Costner and Sean Young are lovely marionettes, Gene Hackman can do better.

PICK-UP ARTIST – A swinging teacher with an indiscriminate taste for the opposite sex, falls for a redhead who has to pay her father's gambling debts under threat from the Mafia. James Toback's movie is one of the talkiest, flippest and flimsiest romantic thriller-comedies around. Robert Downey couldn't be headed for stardom on the basis of this performance, and Molly Ringwald wouldn't keep her status much longer if she stays with this kind of role.

PINK FLOYD, THE WALL – A film combining the performance of rock stars Pink Floyd plus animation scenes. Dig the music, dig the movie...

RETURN OF MARTIN GUERRE – Is the man who comes back to his village after 8 years the same person who left it as a boy to go to the wars? A medieval mystery with moral undertones, effectively directed by Daniel Vigne with Gerard Depardieu as the man who returns and Nathalie Baye as the wife who has to identify him.

SHELL SHOCK – Two survivors of the surprise Egyptian attack on the Bar-Lev Line in 1973 are treated for shell shock and try to come to terms with reality. Story isn't always very clear, but the subject definitely is. Yair Sharon, himself, severely wounded in the war, directs Dan Turgeman and Asher Tzarfati.

THE SICILIAN – A grandiloquent attempt by Michael Cimino to tackle the legendary Salvatore Giuliano, the Sicilian bandit who antagonized both the Italian government and the Mafia. Cimino treats it all as grand opera, and Christopher Lambert doesn't make the grade as an outlaw Robin Hood saint. Joss Ackland is a very British, but still intimidating Don, Terrence Stamp and Barbara Sukova don't really have a chance to do more than strike poses.

THE SKIPPER – Shallow Israeli melodrama about an estranged mother coming back after five years to retrieve her son, living all that time with his father. Yehuda Barkan is amiable in the lead, but no great actor, the rest are awkward at best, including director Yankul Goldwasser and scriptwriter Haim Marin.

SOMETHING WILD – A square investment adviser is taken on a ride by a hip young lady into the American countryside, resulting in a series of events, at first humorous, and then less and less so, as director Jonathan Demme turns the screws on his sound satire and leads it to a gory climax. Jeff Daniels and Melanie Griffith play the leads.

STAKEOUT – A psychotic killer escapes from jail, and cops Richard Dreyfuss and Emilio Estevez stake out his former girlfriend's house, hoping he will show up. Dreyfuss falls for the girl, who is highly irregular police procedure, but director John Badham keeps the thrills coming, so nobody has the time to complain.

SUSPECT – A deaf mute vagabond is accused of murder and public defender Cher, with the help of juror Dennis Quaid, discovers the massive corruption behind the supposedly open-and-shut case. Fat too pretentious in its social and political comments, which hinder the whodunit instead of helping it. Director: Peter Yates.

TAMPOPO – The autodidactic education of a widow-turned-restaurateur in the art of gluttony. Japanese director Juzo Itami concocted a wickedly funny satire on the eating habits of his fellow countrymen, easily translated to any other territory in the world. Nobuko Miyamoto (Itami's wife) and Tsutomu Yamazaki thoroughly enjoy themselves in the leads.

TIME BANDITS – Directed by Terry Gilliam of the Monty Python gang, is, as expected, full of fun. Along with an impressive array of stars, including Sean Connery, Sir Ralph Richardson, Shelly Duvall and Katherine Helmond, this romp through history features the typical Monty Python irreverence towards anything sacred.

WINGS OF DESIRE – Wim Wenders's poetical reflections on Germany today, with Berlin as its symbol, seen through the eyes of two unemployed angels, one of whom falls in love with a trapezist and leaves eternity for a moment of real passion. Splendid photography by Henri Alekan, with Bruno Ganz and Otto Sander as the angels, Solvejg Dommartin as the trapezist and Peter Falk as himself, a former angel who has already made the transition.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

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